

Sept. 7, 1961

Sunday, Thursday

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AMATEUR CINE WORLD

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on liford film



**Bedroom
as
Studio**



**HOW TO
BUILD A
PROJECTOR
HOLD-ALL
CABINET**



A FOUNTAIN



PUBLICATION



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C3m

A high quality, thoroughly reliable 8 mm. camera with all the latest technical features including built-in, coupled exposure meter, three lens turret with central focusing, adjustable telescopic 1:1 viewfinder and pistol grip. The powerful clockwork motor has a power-reserve indicator and the film footage counter incorporates an audible warning signal. **A back-wind handle is provided.**

- Lens turret with EUMIGON f/1.8/12.5 mm. standard lens, EUMACRO 2.5x (31.25 mm.) extra long tele-attachment and EUMICRON 0.5x (6.25 mm.) wide angle attachment.
- Central focusing wheel operating on all three lenses with "fixed-focus" settings for each.
- Telescopic viewfinder (1:1) with automatic masking for each lens.
- Photo-electric exposure meter adjustable 11°-21° DIN (10-100 ASA) coupled to aperture control—needle visible in viewfinder.
- Filming speeds of 16, 24 and 32 f.p.s. with provision for single shots and continuous running.
- Substantial pistol-grip with wrist strap and cable release.

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Fitted Holdall **£11.4.0**; Parallax Compensation Device **£3.13.8**; Matte Box Set **£4.5.2**; Filters, push-on, each **£1.3.7**, screw-in, each **£1.12.5**.

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Equipment? Of course

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we like the
LEICINA 8S

The name "Leica" has a world-wide reputation, based on reliability, long life and the highest standard of precision manufacture. Allow for this when you read the technical features below—they add up to an 8mm. camera that will take its place among the very best.

Automatic exposure control with film speed settings from 10 to 400ASA; provision for manual aperture selection when required. Electrically-driven film transport, with constant speed, 5 second motor-driven reverse wind for mixes and special effects. Through-the-lens reflex finder, flicker and parallax free for easy loading. Cable release adjustable to suit user's vision. Film reserve and aperture setting constantly visible in the finder field.

Leitz Dygon f/2 15mm. fixed-focus standard lens, and 9mm. f/2 Dygon lens focusing down to 10mm., both included in specification. Very accessible film gate for easy loading. Cable release bush for single frames and long runs. Hand-grip which folds to protect release button, when not in use.

These are the basic features of the Leicina. The price complete is £104/6/7, or deposit £21/6/7 and 12 monthly instalments of £7/10/9. Inspect this remarkable camera at Wallace Heaton—leaders in Leica.



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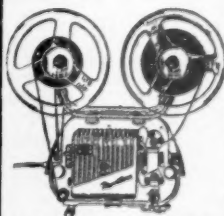
1961/62 BLUE BOOK

—with 224 pages and 1,000 illustrations, it describes all that's recommended: cameras and projectors, 8mm. and 16mm., and all the accessory equipment you need for good moviemaking. It also covers tape recorders, binoculars, microscopes, still equipment, and the complete Wallace Heaton Service.

At 2/- post-free, the Blue Book is the best buy in cine

Service? — all that's needed

Zeiss MOVILUX 8A



A compact and efficient machine only 7" in height, 10" long. The 50 watt 8V. lamp combines low consumption, low heat generation and brilliant illumination and the Zeiss Sonnar f/1.3 20mm. lens gives very crisp definition. Large focusing and framing controls

make adjustment easy; all bearings are permanently lubricated; lens and pressure plate removable for cleaning. Power rewind; silent motor giving uniform running speed. Price £59/2/- or deposit £12/2/- and 12 monthly instalments of £4/5/5.

ZEISS IKON SOUND COUPLER. This instrument plugs in to the top of the Movilux 8A and enables it to be used in perfect synchronisation with a tape recorder. Film and tape run over common drive and speeds of both are automatically adjusted. £10/9/6.

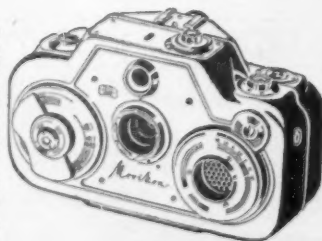
everything for fine movie-making as well as good equipment — including expert advice without obligation.

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Semi-automatic exposure control with indicator needle in the finder makes good filming easy; simply align the needle with its mark and the aperture is correctly set for the prevailing lighting. The exposure meter can be adjusted for film speeds from 12 to 27 Din., and for the 6 filming speeds from 8 to 64 f.p.s. a brilliant viewfinder giving a large image which is automatically compensated for parallax and a coated 10mm. f/1.9 Tessar focusing lens. Price £75/10/10 or deposit £15/10/10 and 12 monthly instalments of £5/9/6.

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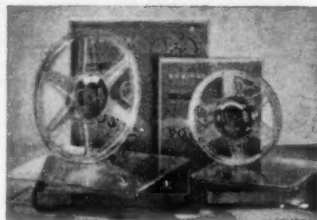


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- Finger spring clips for quick anchoring of film on metal core
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PAILLARD BOLEX C88L

Like the Bolex B8L, this model has a built-in exposure meter positioned behind the lens. The mechanism has a single running speed of 16 f.p.s., and it is possible to take single frame exposures. The f/1.9 lens is interchangeable and the camera will accept a wide range of alternative lenses—wide angle and telephoto. £43 17 8

Deposit £5.17.8 and 12 monthly payments of £3.8.1.



8mm. BOLEX B8SL CAMERA

Almost identical to the C88L model but incorporating a twin lens turret to accommodate two lenses. Also includes the Bolex "behind the lens" photo-cell meter. Fitted with 124mm. f/1.9 Yvar fixed focus lens and 36mm. f/2.8 Yvar telephoto lens ... £59 19 9
5mm. f/1.9 wide angle lens £26 14 9
Pistol Grip ... £6 13 9
Combination case to take camera with pistol grip in position ... £5 0 0



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Single lens camera fitted with 1 in. f/1.8 focusing lens in Type "C" mount. Four-in-one viewfinder and Parallax adjustment. Backwind for lap dissolves 5-speed frame counter. 100ft. spool loading. Frame counter with 1 in. f/1.8 focusing lens ... £95 6 6
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8mm. Bell & Howell Autoset Turret, with three lenses, Electric eye ... £49 19 6
Bauer "88" F. Fully Automatic exposure control, f/1.9 lens ... £35 18 6
B8 Bolex with f/1.9 focusing lens, 5 speeds ... £45 0 0
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8mm. Eumig Servomatic, Automatic Exposure control, f/1.8 lens ... £29 10 0
8mm. Eumig C3R, with 3 lenses Turret and coupled exposure meter, 3 speeds ... £52 10 0

8mm. Kodak Brownie II, f/1.9 lens ... £12 15 0
8mm. Zeiss Movikon f/1.9 lens in focusing mount, 4 speeds ... £25 15 0
16mm. Bell & Howell model "141" Magazine loading, f/1.9 Lumax focusing lens, 4 speeds ... £26 10 0
8mm. Bell & Howell Sportster, fitted with f/1.7 T.T. Hobson coated lens in focusing mount and 14" f/3.5 Cooke telephoto ... £39 10 0
B8L Bolex, f/1.9 Yvar, built-in Meter Shutter Fade ... £63 10 0
8mm. B. & H. 624B, f/1.9 lens ... £19 19 0
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16mm. B. & H. 240EE, Magic Eye, 100 ft. spool loading, f/1.9 lens and case ... £149 0 0

16mm. Cine Kodak "BB" Junior, with f/3.5 fixed focus lens, Single speed, 50ft. spool loading ... £12 10 0
16mm. Pathe Webbo Special, reflex viewing, triple lens turret, fitted with 1" f/1.9, 3" f/3.5 Berthiot coated lenses and 6" f/5.5 Cooke telephoto, variable filming speeds, variable shutter, takes 100ft. spool loading film ... £169 0 0
16mm. G.B. B. & H. "603" Autoload Magazine loading, with 1" f/1.9 T. T. Hobson coated lens in focusing mount, standard "C" thread mount, complete in case ... £46 10 0
16mm. G.B. B. & H. "603T" with twin lens turret, fitted with 1" f/1.9 T.T.H. Sertal focusing lens ... £69 10 0
8mm. B. & H. Screenmaster, All Gear Drive, 500 WATTS ... £32 10 0

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B8L with f/1.9 YVAR fixed focus lens ... £75 5 6
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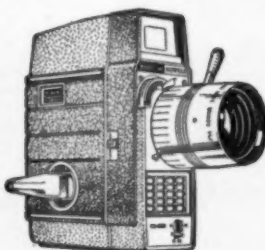
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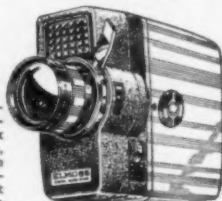
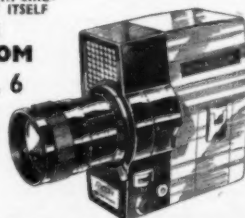
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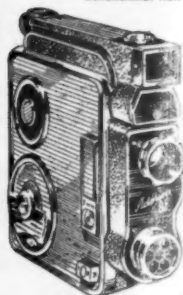
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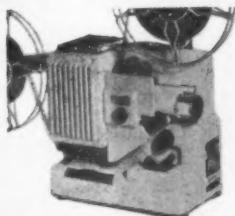
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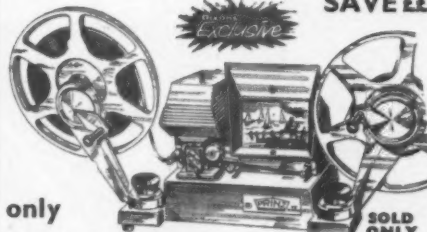
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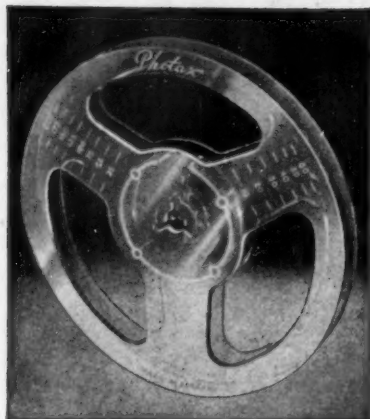
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200ft. Reels 2/9 each.

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STILL TIME TO GET IT TAPED

WHAT DOES a tape splicer splice? "How", asked *ACW* of June 29, "does one movie-maker indicate to another that this tape splicer splices tape while that one uses tape to splice film?" Having argued the need for a new and unambiguous name for one of these two accessories, we ended by inviting readers to write and tell us what they thought it should be.

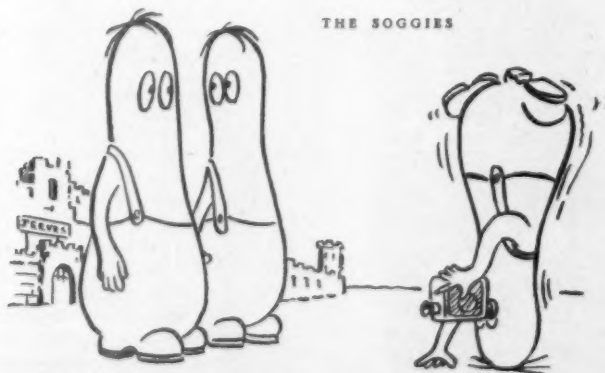
Readers did write, but our promise to adopt and consistently use whatever term the majority of them preferred cannot at the moment be kept. Unfortunately, the poll ended in a draw. We let a couple of months elapse in the hope that votes from far-away places would tip the scale one way or the other, but they did not.

The result: for the accessory that joins magnetic recording tape, there was almost unanimous agreement that the present "tape splicer" should be retained. This, it may be recalled, was our own opinion in June. It still is; so from now on, assured of general support, that is what we shall call the thing—with the occasional addition of "recording" before "tape" when there seems a risk of our being misunderstood. But for the other sort of dry splicer, the sort that joins film, there were two terms at the top of the poll: "patch splicer" and "butt splicer" had an almost equal number of advocates, with "film taper" only a short way behind.

"Film taper", frankly, we don't much like. It has an odd sound, and there is nothing in it to convey to the uninitiated the idea that something is being joined. Nor does "tape" seem to give the right impression of those sticky little perforated pieces (note our care to avoid calling them patches while the matter is still *sub judice*) with which so many non-cement splices are nowadays made.

"Butt splicer" has the advantage of being in current use (by, among others, the makers of the Quik-Splice joiner, who print it prominently on the packet). It also, however, has the weakness of describing the geometry of the splice rather than the joining medium that is its most characteristic feature. "Patch splicer" meets that objection but fails (and this is our only reason for still having doubts about it) to give any inkling of what it is that is being joined. Turning it into "patch film splicer" would put this right, but the name is not one it would be easy to love.

So where do we go from here? We at *ACW* own to being shamefully devoid of bright ideas, so clearly we cannot do better than consult readers once again. Is there a short phrase which adequately describes the tool without tying the tongue in knots? If there isn't, one of the three favourites in the previous poll will presumably have to be adopted. Which? We hope you'll let us know.



"He has this trouble every time. It's a present from Australia."



Fuss-free Film Shows with This Projector Cabinet

Everything to hand in a few moments is the aim behind this simple construction job for the home craftsman

by D. CAMPBELL

WHERE AND HOW to store all one's projection and tape recording equipment to preserve peace with the lady of the house and yet have everything ready for a show in a couple of minutes, is a problem that surely faces most amateurs. Here is one way of solving it. The cabinet, finished as it is to match the other furniture in the room, earns its place on looks as well as on utility. Made at home, it is well within the capabilities of the average handyman, only the simpler wood-working tools being required.

The upper part—which houses the tape recorder—has a deep lid which hinges up and can, if desired, be removed completely (special hinges are used) for better access to the recorder. The front of this top part hinges down to form a shelf, but it can also be removed completely.

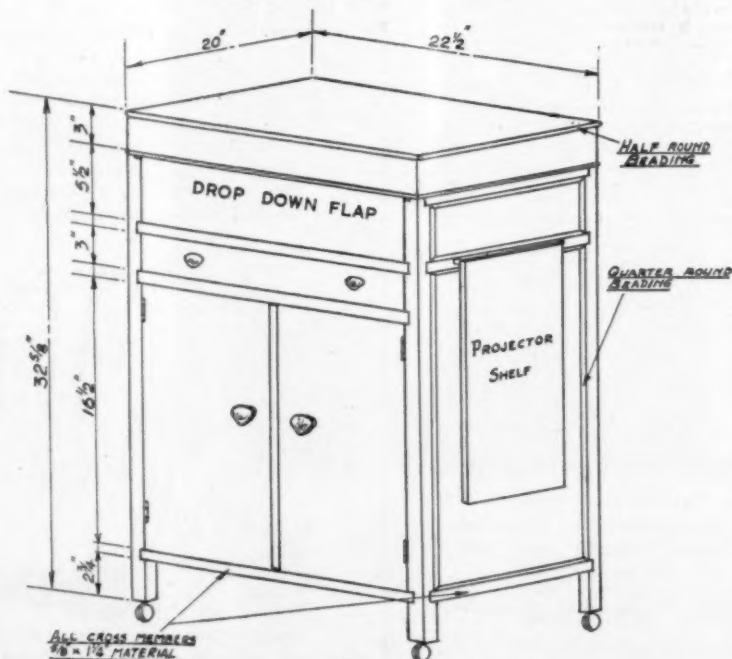
The projector stands on a platform hinged to the side of the cabinet. In the case of the Eumig P8 Imperial with its Sound Coupler (to be seen in Fig. 5), the tape has to pass from the recorder, over the top edge of the cabinet (and clear of it), to the synchroniser on the projector, then back to the recorder. The height of the top of the cabinet around the recorder is such that the tape passes over the edge with about 1 in. clearance. The dimensions shown suit the Specto 161 recorder, and might need to be modified for some other machines. The cupboard provides ample storage space for projector, films, animated viewer, camera,

etc., and the drawer is useful for small parts.

CONSTRUCTION: The cabinet (Fig. 1) has a main frame with four legs $1\frac{1}{2}$ " square, each grooved on two adjacent faces to facilitate fitting of the side and rear panels. The front pair of legs need not be grooved all the way down to where the drawer and cupboard doors fit; on the cabinet illustrated they were fully grooved and the unwanted parts of the grooves filled in later

(see Fig. 2). The grooves enable the hinge down front shelf (above the drawer) to be fitted without using hinges (Fig. 2). The shelf can be removed entirely by lifting it upwards and out of the grooves, but when the cabinet is in use it is normally left in the down position. The film splicer is attached to it, and it could also take a tape splicer. All cross members are of $1\frac{1}{2} \times \frac{1}{2}$ " wood ($1\frac{1}{2} \times \frac{1}{2}$ " finished), assembled with dowel pins and glued:

Fig. 1: Main dimensions of the cabinet; the upper part houses a tape recorder. Dimensions can be modified as required to suit different recorders. LOWER LEFT: details of the joints used or fitting the $1\frac{1}{2} \times 1\frac{1}{2}$ in. cross-members into the legs.



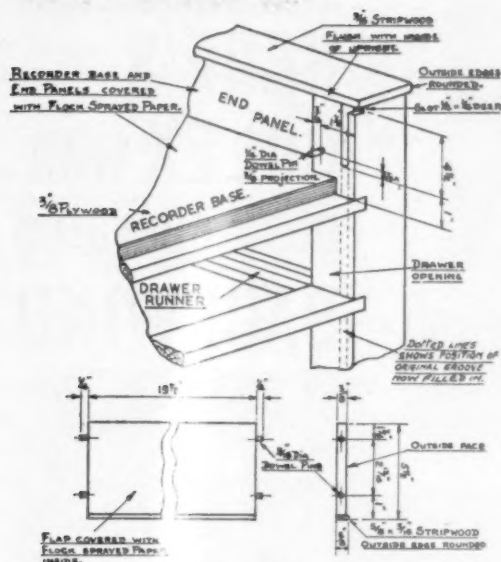
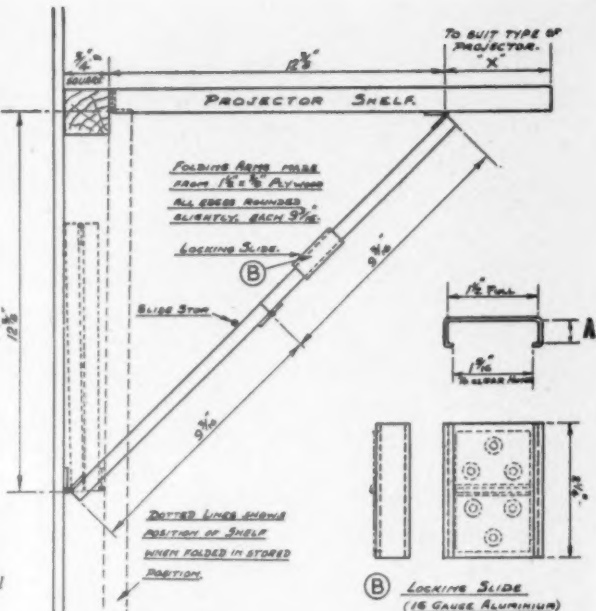


Fig. 2. ABOVE: The drop-down flap has dowels which fit into vertical slots in the legs.

Fig. 3. RIGHT: The projector shelf is hinged to the right hand side of the cabinet. The locking slide B fits round the strut, dimension A being 1/4 inch full (i.e. sliding fit on strut).



Before finishing the frame, put a strengthening piece vertically between the bottom of the drawer runner and the top of the bottom platform support so that it lies inside the side panel. This is to strengthen the latter, which will later receive the projector shelf strut. The frame finished, the platform for the tape recorder (of 3/4" ply), and the bottom of the cupboard (also plywood) can be fitted. The cupboard doors, again 3/4" ply, can then be cut and attached with neat hinges.

The side and rear panels are of hardboard, covered with walnut-grain self-adhesive plastic (Fablon) before assembly into the framework. The cupboard doors are similarly covered, after their inside surfaces have been given a coat of clear varnish. The recorder base panel is also covered with the Fablon.

The top of the cabinet was finished off before the lid was fitted with wide strips of 1/2" thick wood all round, the width being slightly greater than the finished size of the uprights. The outer edges of the strips are rounded off before being finally put in place.

The top lid is made deep enough (3" in my case) to clear the top of the recorder, and the inside is covered with flock paper. The special hinges for the lid—known as lift-off butts—enable it to be slid sideways off the hinge pins and taken right off. I made my own but most Do-It-Yourself stores stock them.

The projector shelf (Fig. 3) is hinged to a strip of wood fixed across the two legs on the right hand side of the cabinet, its size,

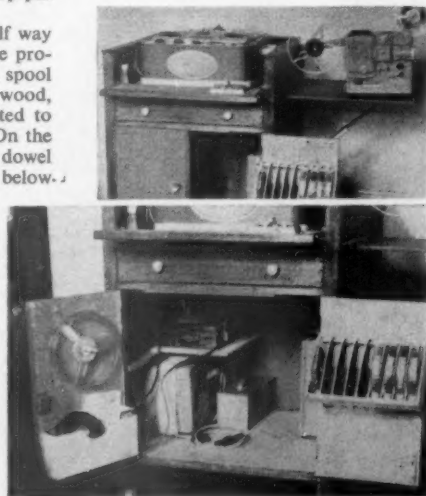
of course, depending on the projector. It is held in the erect position by a 45° folding strut, made from two pieces of 1 1/2" x 3/8" plywood, each 9 3/8" long. The strut is hinged each end, and also in the middle where a 2 1/2" long aluminium locking slide runs over the joint to hold it straight and firm (see detail B, Fig. 3). Cover the shelf with Fablon before finally fitting it in place. The locking slide was made by bending the aluminium round the wood for the strut, then finishing off to ensure an easy sliding fit, care being taken to see that it clears the central hinge before reaching the stop pin (a small roundhead wood screw).

The cupboard shelf goes only half way across, leaving room for storing the projector in the other half (Fig. 4). A spool rack—for 200-ft. reels—made of wood, with hardboard separators, was fitted to the inside of the right hand door. On the other door is a 2" length of 1/2" dia. dowel rod, for holding empty spools, and below,

it a deep tray—made of 1/2" plywood—to accommodate spare projector lamps, cables, etc.

The unobtrusive wiring is not shown in the pictures but the following details may be of assistance. The mains cable terminates in a Bulgin P73 plug (3 pin 5 amp.) which fits into the corresponding socket in the rear of the cabinet. From this the wires go to a small distribution box, and here one lead feeds the recorder, and the other a socket, adjacent to the projector platform, for the projector.

Fig. 4. RIGHT: The cupboard provides plenty of storage space for the equipment. Fig. 5. ABOVE: The cabinet ready for a show. The lid has been taken off and front flap hinged down for full access to the recorder. The projector is on the side shelf, positioned for the tape to go from the recorder to the synchroniser on the projector. Spools of film are in the rack on the cupboard door.



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- **Projector, with shutter mechanism disconnected, as spotlight**
- **The character who had to walk on his knees**
- **The door that led to nowhere**

BEDROOM AS STUDIO

Frankie and Johnny must be about the only Ten Best winner whose entire production team had their names picked out of a hat. Coventry Film Production Unit decided to give all their members experience in film-making by running three film production groups. Naturally, friendly rivalry ensued once names were drawn, and Group B, as we were, withdrew to one corner determined to be the first to get a script under way.

One young lady mentioned that she had once thought of making a film of the American ballad, "Frankie and Johnny", and the matter was settled there and then. From eight people arbitrarily assembled to make any film, the group soon developed into an active, enthusiastic team, everyone falling into a job behind the camera and some in front.

We were very limited financially, and yet we had chosen a theme which necessitated a sound track and demanded colour! So every available penny had to be spent wisely. Fortunately the stylised studio treatment we had in mind proved most economical. Full scale realistic treatment would have been quite out of the question.

Our book of reference told us that there were 302 versions of the ballad, so we felt free to do some modifying ourselves. To keep the film succinct we decided to fit the visuals direct to the sung lyric. This created its own

problem of tempo, as the song carries the story along nicely for four lines and then has a two-line refrain with no action. However, the visuals were planned to add to the lyric and not just to illustrate it, and we contrived to keep the story progressing pretty well. The final script was determined only when the sound track had been completed, as only then could each action be accurately timed. But with as much detailed scripting as it was possible to prepare, we set off in search of some musicians.

After several enquiries we were put in touch with a small pop group called The Dolphins, and arranged by telephone to meet them for a trial rehearsal. At the rendezvous outside the Co-op, a rainsoaked figure stepped from the darkness, identified us, and hopped into a car which drove off at high speed. We followed through endless housing estates, finally entering a narrow side-turning and squelching to a halt in a muddy field.

We waded through the puddles and were admitted to a sort of inebriated chicken hut. Knowing that amateur musicians should be allowed to play in their own style for the best results we sat down and listened to a fifteen minute warm-up to get into their mood. Then, with the assistance of the band member whose sole responsibility was playing with the electric gadgetry belonging to the group, we plugged in

These are some of the subterfuges to which necessity compelled the producers of "Frankie and Johnny" to resort. The Do-It-Yourself innovations paid off: "Frankie and Johnny", submitted for the ACW Ten Best, reached the top and gained one of the coveted Oscars.

BY RICHARD HODKIN

our Grundig 700L tape-recorder and started work.

It was all rather different from our preconceived notions, but the singer had a wide range of expression and clear diction (even if the accent was more Nuneaton than mid-west), and the musicians were remarkably amenable to such instructions as "Can we have the pings on the beat, and keep the twiddles for the refrain? And perhaps the drums could be moved just a wee bit further from the microphone".

No technical tests were made for recording conditions, as we had been promised the use of a very expensive tape recorder, complete with operator, for the final session. When we arrived for it, neither had turned up, so we made a start with the Grundig, which was just as well, for otherwise we should still be waiting. The "hall", being lined with plasterboard, was reasonably free from echo and it was sufficiently far from traffic and other outside noises. We were warned, however, that an

story continued on page 369



Gaily coloured basic properties against a black background provided the western saloon bar (on left). Nelly Bligh (picture on right) faces one of the two cameras against black curtains and flats erected in the bedroom.

Pictures on opposite page are frame enlargements from the film, with accompanying commentary from the sound track.





"Frankie she peeped through the key-hole



and saw her Johnny guy



sitting



right



there



on the



divan



Making love to Nelly Bligh. Frankie could stand it no longer, took out a small .44



Dum, dum, dum, three times she shot 'till she couldn't shoot no more."



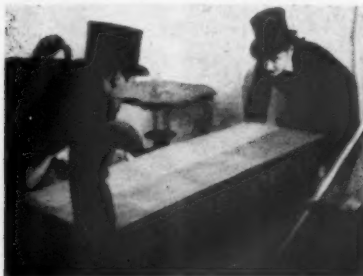
Nelly Bligh, unperturbed by the killing



"Roll me over easy, roll me over slow..."



"I was your man and I done you wrong."



The coffin is brought in



"This story only goes to show that there ain't no good in men."





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Bedroom as Studio

continued from page 366

irate gentleman, attired in a dressing gown and brandishing a walking stick, was liable to burst in if all music had not ceased by ten o'clock.

The group consisted of one man on drums and three with electric guitars, each with its own amplifier and speaker, plus the electrician expert. One of the guitarists sang into an additional microphone, which we persuaded him to exchange for the one from our Grundig, placed eighteen inches in front of him. Positioning the drums some twelve feet behind him gave the required balance between the two. The guitar loudspeakers were grouped round the microphone and all volume controls adjusted to give the correct effect.

Three and a half hours' hard work followed. No spectre in dressing gown appeared, and the recordings were completed. The Dolphins had been a joy to work with, and when it was all over, we noted that, not only did they replace every stick of furniture in its original position, but they even found a broom and swept the place out.

Now we were able to establish timings for the script and turned our full attention to shooting the visuals. The club has no permanent premises in which to film, but my wife and I had just moved into a new house, so we used the main bedroom as a studio, and for the next few months slept in the spare room. We were thus able to build our sets, install our props, and experiment with our very limited lighting at leisure and without the bother of having to clear everything away after each shooting session. The room was sixteen feet by eleven and there was only one way of taking a nearly full-length shot of anyone, and that was by using a wide angle lens and crushing the cameraman into the built-in cupboard.

Saloon Bar

The main action takes place in a Western saloon bar, for which we produced just the essentials—a bar with shelves behind, a chair, two tables and the swing doors—all simplified and gaily coloured, against a completely black background. (The walls were covered with black curtain material.) We were thus able to rearrange our set at will for the various "long" shots, a freedom which gave the impression of a much larger set than was in fact available.

The story opens as Frankie enters the

The camera had to be aimed low to avoid showing a frieze across the top of the prison cell flats. Slotted cardboard (right) used for casting shadows.



saloon through the swing doors. The camera tracks after her as she walks to the bar for a "bucket of beer". The doors (one side only seen) were made from hardboard, painted grey and decorated with half-inch strips of coloured p.v.c. tape. Each was hinged on an upright, supported just out of view by two "volunteer" doormen.

The camera was mounted right at the back of the dolly so that it could occupy the furthest corner of the cupboard at the beginning of the shot. Of course, this meant that the cameraman could not ride on the dolly or even see through the viewfinder during the tracking. Movements had to be carefully worked out so that the composition at the beginning and end of the shot was correct, with the pan and tilt head locked throughout. Practically the whole scene was shot blind—and the cameraman had to manipulate the fade-in as well!

Frankie discovers from the blase barman that Johnny is up to no good in the backroom with the bar room floozy, Nelly Bligh. Incredulously, she creeps to the door—which was, in fact, hard up against a solid wall. She peeps through the keyhole, and the camera, with a suitable mask, sees Johnny from her point of view, comfortably installed on the chaise-longue with Nelly and a bottle of whisky.

Frankie straightens up and kicks open the door. Being right against the wall, it fell on top of her the moment she touched it, but a quick cut to the next shot of the door swinging open in front of her got over this. The backroom scene was shot against the yellow bedroom walls, with couch, table, grey curtains and a red carpet—still simple

but we had lost the freedom the black background had given us to switch everything round for various angled shots.

Frankie draws her gun. Johnny leaps up. Bang! Bang! Bang! She fires with her eyes shut. Nelly's cigarette is shot from her lips (with the aid of a bit of cotton); the whisky bottle on the table is shattered (shot by a "peashooter" made from a three feet long steel tube, firing a 3/16inch diameter ball bearing). This shot had to be right first time, as we had only one whisky bottle, and it had already appeared in a number of shots.

The final bullet hits Johnny, and he falls dying. Frankie is heartbroken. The undertakers enter with his coffin as he breathes his last. This coffin was originally made to fit Johnny, which seemed the obvious course, though he is never inside it. The size and position of most props were determined from a scale drawing of the studio on which all the camera angles were planned. We tried making the coffin of wallpaper, cardboard, etc., and it looked as if it were made of wallpaper, cardboard, etc. Eventually we fashioned it from real, specially purchased, plywood.

We staggered upstairs with it, to the bedroom, just managed to get it in through the door, and proudly deposited it on the set. There was no room to move. The coffin stretched from off-screen down left to off-screen up right. To our knowledge, no one has yet detected that the coffin is a good eighteen inches shorter than the body.

Frankie languishes in prison, against a background of stage-flats which the

continued on page 392



Milestones in the history of the British Cinema

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7. *The Private Life of Henry VIII Black and white.* STARS Charles Laughton, Robert Donat, Merle Oberon.
8. *Lady Hamilton Black and white.* STARS Vivien Leigh, Laurence Olivier.
9. *Sanders Of The River Black and white.* STARS Paul Robeson.
10. *The Private Life Of Don Juan Black and white.* STARS Douglas Fairbanks Jnr., Merle Oberon.
11. *Knight Without Armour Black and white.* STARS Marlene Dietrich, Robert Donat.
12. *The Man Who Could Work Miracles Black and white.* STARS Roland Young, Joan Gardner.
13. *Rembrandt Black and white.* STARS Charles Laughton.
14. *Return Of The Scarlet Pimpernel Black and white.* STARS Barry Barnes, James Mason.
15. *The Scarlet Pimpernel Black and white.* STARS Leslie Howard, Merle Oberon, Raymond Massey.
16. *The Shape Of Things To Come Black and white.* STARS Raymond Massey, Edie Chapman, Ralph Richardson.
17. *Men Are Not Gods Black and white.* STARS Miriam Hopkins, Rex Harrison.
18. *The Squeaker Black and white.* STARS Edmund Lowe, Ann Todd.
19. *Spy In Black Black and white.* STARS Conrad Veidt, Valerie Hobson.
20. *Conquest Of The Air Black and white.* STARS Laurence Olivier.

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Correspondence

8mm. Colour v. 35mm.

I WAS VERY interested in Dr. R. H. Jobson's claim that parts of a 9.5mm. film of his were comparable to 35mm. But what about 8mm.? Recently I took advantage of the fact that I work in a cinema, as a part-time projectionist, and took along a Bolex M8R projector. Results on a 20ft. wide screen, even with Kodachrome II, were not brilliant, but compared to some of the 35mm. colour film projected it was extremely good. The grain size of the latter compared with that of 8mm. film was the difference between a tennis ball and a golf ball, and definition of the 35mm. film suffered as a result. Presumably it is grainier because it is faster than the 8mm.

So it would appear that it is not definition that 8mm. fans have to worry about but how to get enough light through the gate. For this reason I would gladly take up 16mm., but it is far too expensive! Further, anyone who says that a film a quarter of the size of another using the same emulsion can produce better results, needs to see a psychiatrist.

Gordon Rowley once wrote in *ACW* that the amateur can match the professional only at editing, but unfortunately this is far from true. The professional can introduce fades, dissolves, wipes, etc. during editing, but I have yet to meet an 8mm. or 16mm. enthusiast who has been able to do this.

Hertford.

M. J. ADAMS

8mm. has an outstanding advantage over 35mm. cinema film: the amateur almost invariably projects the original colour film shot in the camera. The professional cinema shows colour films which may be printed from the original negative on to a multi-layer colour print film (e.g., Eastmancolor), or even from an intermediate negative (i.e., second or even third generation prints). Alternatively, the prints may be made by Technicolor's imbibition process, in which gelatine matrices are printed from the original colour negative, then the matrices soaked in dyes which are transferred to a blank final print.

Each printing operation with multi-layer film inevitably brings about some loss in definition, colour saturation, and smoothness. Technical imbibition prints are always made from matrices printed from the original negative, though there is very slight dye-spread which may tend to reduce definition, but in doing so masks the effect of grain.

Colour Permanence

HAVING RECENTLY seen *Gone With The Wind*, I began to wonder how the colour had been preserved over its twenty-two years of existence. The amateur is con-

stantly being told to expect fading of colour films during long periods of storage, so just how do they do it?

In answer to Mr. Berzman's query concerning the Vitaphone programme, a cut down version of *Don Juan* is available on 8mm. silent, or on 16mm. with musical score and effects, from Watsofilms of Coventry.

Ilford.

JOHN LUTON

The older feature films such as *G.W.T.W.* were originally shot in a Technicolor 3-film camera, giving three black and white separation negatives which store just like any other b/w negatives. So if the original prints are worn, shrunk, or faded, it is easy to make new prints from them. But colour film will rarely be found to have faded, even after many years.

Films with dye images should never be stored within reach of acid vapours of any kind, and the atmosphere should be neither too dry nor—particularly important, this—too moist. Healthy living conditions suit film, too! Nevertheless, it may well prove to be true that colour films do not have the same archival permanence as properly washed black and white prints.

Copying 35mm. Transparencies

I WAS INTERESTED in the article on copying 35mm. transparencies on to colour film, for I started experiments in this direction some time ago and found that copying a transparency of a grey stone building with sunlight illumination gave too blue a rendering. I managed to correct this with a minus blue filter, but found that I could obtain correct colour rendering more easily by using Type A film with projector bulb illumination. No filters appear to be necessary, and, of course, there is no waiting for the sun.

I place a sheet of opal glass behind the slide and use a 100 watt projector bulb in a cylindrical aluminium reflector as close to it as possible. Exposure is about f/4 at 16 f.p.s.

Broxbourne.

D. A. TENNANT

Sequence Blown Ski High

HAVING JUST RETURNED from Italy where I have been completing a water ski-ing sequence commenced a year ago I was horrified to read Double Run's article, *Shooting off the Cuff* (August 17). In this he complains of the poor water ski-ing sequence turned in by his cameramen and then presumes to put forward a script of how he would have liked it to be done.

It's lucky for him that he never attempted to carry this out or he would most likely be facing a charge of manslaughter. It is painfully evident that he knows nothing whatever of this sport or

else is confusing it with mountain climbing when he writes about the rope being tied round the boy's waist.

If the wretched boy failed to take off, or if by some miraculous means managed this impossible feat, and subsequently fell, as he was bound to do, he would most probably be drowned and at the least fracture his limbs before the motor boat could lose way. The towing boat has a cross bar fixed to the end of the rope which the skier grasps with both hands, as most people know, and I suggest, therefore, that Double Run's script should be re-written as follows:

1. C.U. Rope being tied round boy's waist.
2. C.U. Boy looking up terrified.
3. L.S. View over his shoulder of rope stretching out to tow boat.
4. C.U. Instructor administering last rites.

Purley.

J. H. FALCONER

Non-Processing Paid

REFERRING to Mr. Fenton's letter re "Non-processing Paid", I have every sympathy with him and many others who wish to pay only for what they want, and to buy film processing excluded. For years we have been pressing importers and manufacturers to supply film without processing charge but, although one firm did admit the advantages both to suppliers and users, none of the manufacturers would agree to adopt this principle. I believe that in the U.S.A. it is illegal to charge in advance for processing, but it is unlikely that any such restriction will be imposed in this country.

Mr. Fenton indicates that he is engaged in a large amount of research and experiment in order to complete a series of technical articles dealing with home-processing. And he has a method by which double run 8mm. film can be processed in 20 oz. of solution. Is he not tramping over well worn ground? Home processing has been described in many articles in *ACW* and for several years *Cine Film Processing* and other publications have dealt fully with the subject and ironed out snags.

There is also nothing new in processing cine film in 20 oz. of solution. For the past 26 years the Todd Tank has enabled home users to do just that. But *ACW* could no doubt help us all by maintaining a campaign for free film and elimination of the restrictive practice of payment in advance.

Dundee.

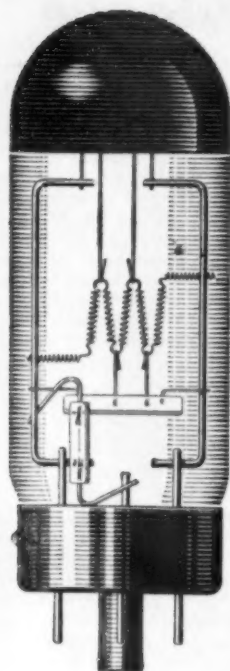
J. CLIFFORD TODD,

Director, Microfilms Ltd.

Sinning with 16mm.

IT WOULD APPEAR from Ivan Watson's recent comments that the transatlantic joke of speeding the laggard guest by showing home movies will soon become a reality here, although the hosts will

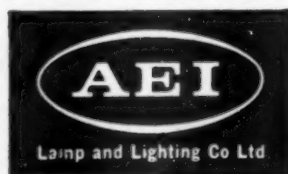
continued on page 373



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Correspondence

continued from page 371

probably wonder why the party broke up so soon! Lest our 16mm. brethren smile smugly, thinking it could only happen with 8mm., I would add that my worst evening was at the hands of the owner of a 16mm. camera (the phrasing is intentional).

I sat through six unedited unspliced 50ft. reels. A little girl waved good-bye for at least 10ft. of one of them. "We had more film left than we thought". I have enough faith in human nature, however, to believe that most people will willingly see one of your films, and if they are not terrible will even ask for more.

As for every film having a plot, the much maligned scene-holiday-travel film stands repetition far better than any film play which merely becomes more trite with every screening. A film aimed at winning a prize or to sell is, of course, in a different category, provided you do not show it too often to the same people.

If I might comment on the gauge rivalry, it seems to me that 16mm. is just the minimum standard for consistently satisfactory large audience showing. The old time amateur who used 35mm. was as scathing about the definition of the "new" 16mm. as the 16mm. users now are about 8mm. Even 35mm. is not good enough for some big screens, hence 55mm. and 70mm.

Still, what does it matter how good or bad our films are in whatever gauge so long as we enjoy making and arguing about them! (My wife tells me I am being pompous).

Harrow.

J. E. ELLIS

Cable Release for Admira

I EXPERIENCED similar difficulty to Mr. Phillips (who asked in Query Corner if anyone could advise on a cable release for the Admira 811A), the first cable release I bought fouling the gearing on the lens mount. I found a suitable one, however—though admittedly it is rather short: 6in. — at Boots, and this has given me good service in titling.

Gillingham.

C. H. HAYTER

S.O.F. Pioneer

I READ *How the Screen Got Its Voice* with great interest but, alas, there was one name that received no mention at all: that of Eugene Augustin Lauste. I will admit that Lauste was years before his time with his experiments in recording and reproducing sound on film. The volume was very low—it was necessary, I believe, to use headphones—and by the time the thermionic valve was discovered, others had entered this field to reap the rewards that should have gone to Lauste.

As the history goes, he had his invention working in 1905; about 25 years before it was employed in the cinemas. Lauste should not be forgotten by the cinema industry; rather should he be known as "The Father of Talking Pictures".

Failsforth.

J. NEUJEAN

The General

CENTRE SPROCKET in his notes on the 9.5mm. print of *The General* suggests that this film was a stretched print and was originally filmed at 16 f.p.s. A glance at Mr. Stanley Watkin's account of how the screen got its voice and the subsequent correspondence makes it clear that shoot-

ing speeds of silent film gradually increased towards the end of the silent period; by the end of 1926 it was pretty nearly 24 f.p.s., certainly as regards projection in cinemas.

Having conducted many experiments in the projection of *The General* at different speeds, we came to the conclusion that it was probably shot at about 22 f.p.s. and that 24 f.p.s. was perfectly satisfactory for all normal purposes. I think this not only answers Centre Sprocket's comment, but also confirms the original statement by Mr. Watkins that the suggestion that all silent films were shot at 16 f.p.s. simply is not true.

British Film Institute, JOHN HUNTLEY,
London, W.1. Head of Film Programmes
and Service Division.

British Silents

IT IS NOT by desire that I again cross swords with Kevin Brownlow (*The Baffling Phenomenon of British Silents*), but because he had made a rather sweeping statement which doesn't line up with the facts.

He says that British pictures of the 1920s were "crudely photographed, the directing and acting were on the level of a cheap revue . . ."; I cannot help but wonder how many of these films he has seen—in the presence of an audience, and in their original condition (i.e., with the tinted scenes).

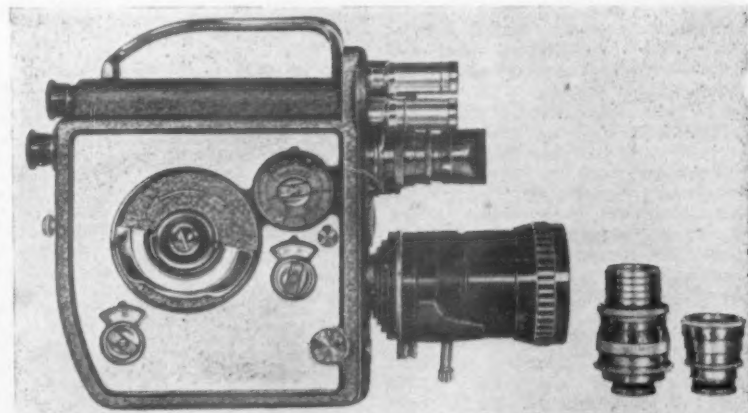
I can recall as many outstanding British films of that period as I can American: such productions as *Reveille, Love, Life and Laughter, Dawn, Nell Gwynne, Armageddon, Zeebrugge, The Ghost Train, Blighy, The Queen was in the Parlour*,
continued on page 374

Another Improved Nizo

INTRODUCED BY Nizo at the last Photokina was a new version of the Heliomatic Reflex 8mm. camera, the 8A, in which the lowest objective on the three-lens turret was made interchangeable (with a special mount). This allowed a variety of special lenses, such as extreme telephotos and macro objectives, to be fitted. While making the camera more versatile, however, the interchangeable lens was not coupled, like the other two, to the semi-automatic meter system. Moreover, the rather close spacing of the sliding turret placed a restriction on the diameter of the lenses that could be fitted in the interchangeable mount.

Both these disadvantages have now been overcome. A new version, the Nizo 8B, has all three of its normal lenses coupled to the exposure meter (the 6.5, 12.5 and 36mm.), instead of only the upper pair. In the 8B, also, the central and lowest lenses (normal and tele) can both be unscrewed from the turret, so that there is room for special lenses of quite appreciable diameter to be fitted in the lowest position. In particular, the clearance is sufficient for a zoom lens

to be mounted, as in the illustration, though, in common with other special lenses, it does not couple with the meter.



Nizo Heliomatic Reflex 8B, with normal and tele lenses removed from turret and Schneider Varigon zoom fitted in their place

All the other features of the parent Heliomatic are retained, including reflex viewing via a mirror shutter and variable speeds.

(An improved version of the Nizo Focovario was described in *ACW* of August 3.)

Correspondence

continued from page 373

Downhill, The Rat, The Lodger, and many more. They didn't have crude photography or "cheap revue" direction.

Nowadays, of course, if such films are screened it is generally without the tinted sequences that added so much to the atmosphere. For this reason, a "night" sequence would today look artificial, because in the '20s it was common to shoot it in full lighting and then tint it blue for the night effect.

Additionally, it must be very difficult for contemporary historians to blot out all the technical progress that has been made when viewing these old films and to judge them as they were judged then; and it is because of this that I feel Mr. Brownlow has been much too sweeping. I know from personal knowledge that all the British films I have mentioned took big money at the box office—much bigger, in a good many cases, than did some Hollywood supers.

Started from scratch

It isn't always appreciated, either, that in the '20s the British film industry was virtually starting from scratch. Production had been almost at a standstill during the war, while Hollywood had made rapid strides in techniques. Not only did that leeway have to be made up, but the British industry was also battling against a tremendous backlog of Hollywood films which flooded the market just after the war. In some cases, films were not released in Britain until more than two years after they had been completed. Two cases in point are *The Miracle Man*, made in 1919 but not released over here until 1921, and Goldwyn's *A Blind Bargain* in which Lon Chaney played a dual role. This was not released until 1923 or 1924.

I was reminded of this when visiting Hollywood last March. Then, in Columbia studios on Gower Street, I was treated to an hour and forty minutes of what was then a new production called *Cry for Happy*—but it has since been and gone on British screens. No two-year interval today!

The spate of American films in the first half of the '20s made it difficult for British productions to get screen time, in spite of the support given by such circuits as Provincial Cinematograph Theatres. Yet this didn't stop some British studios turning out good material, even if it hasn't crept into 16mm. and 8mm. package libraries.

Hornchurch.

E. H. BUTLER

No 2,000 ft. Cans

I WAS KEENLY interested in Centre Sprocket's article on choosing reels and cans, and agree entirely with his sound advice that films should be stored in cans, but I have been unable to procure any cans to protect my 2,000ft. spools of

16mm. film against dust and dryness. Is there any reason why manufacturers should produce 2,000ft. spools without the matching can? The fact that they do not seem to do so is a great mystery to me. Leeds, 17.

JOHN HOPE

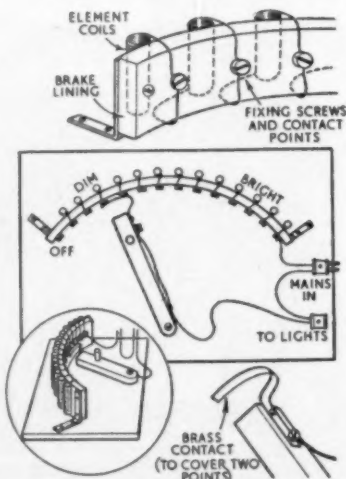
2,000ft. spools are seldom used by amateurs. The trade apparently takes the view that cans to accept so large a spool would substantially increase the cost of postage (most such spools are used by libraries), and that fibre cases are adequate. Further, the library print has a much shorter life than the amateur's personal film.

Low Cost Dimmer

PROMPTED by M.J.S.G. and the query regarding dimming photofloods, may I offer a suggestion. I have made and used with complete success a dimmer for about 15s. The lamps used are No. 2 photofloods, not No. 1, but even if they are specially bought, the cost of the outfit is very low. The materials required are: two 1 KW electric fire elements; a 2" x 9" x 1/2" wood baseboard; 12" x 9" piece of asbestos; a large motor car brake lining (probably the most difficult part to obtain), with about a 6" radius—one to fit a rear shoe of a Ford Consul would do; 5 amp 2-pin plug and socket and about 20 short self-tapping screws; two small angle brackets and a piece of thin strip brass such as the top of a 4-5V torch battery; a few odd screws and a piece of wood about 1 1/2" x 1" x 7".

The elements are joined to make one long resistance and wound round the lining, the coils being stretched slightly on the outside of the lining and stretched almost straight on the inside. The straight pieces are then screwed to the lining, holes almost to size being drilled first. The screw heads then form contact points to connect to the radial arm.

Screw an angle bracket to each end of



the lining and fix to the baseboard, to which the asbestos sheet has been attached. The left (dim) end of the element is not connected to anything and may be screwed either to the lining or to the baseboard. The right hand end is connected to a short piece of wire, which in turn is connected to one side of the plug. The other side of the plug is wired to the socket. Both plug and socket can be screwed to the base.

Points to watch

With dividers or compasses, find the exact radius of the line of screw heads and mark the central position for the radial arm. A hole in the arm should be drilled half an inch short of the radius length, and the brass strip should be screwed to the other end of the arm so that when assembled it will cover two screw heads and always be in contact with at least one. Solder a piece of flexible wire to the brass strip, and fix along the length of the arm. Leave sufficient slack in the wire to allow the arm to move through its arc without tightening the wire. The other end of the wire is now connected to the remaining point on the socket.

Two points to watch: (1) Without a cover the assembly is likely to be hot, electrically and thermally! (2) Make sure the contact screws are short, and don't touch the coils at the outside of the lining.

This unit will not completely black out two No. 2 photofloods, but will dim them to such an extent that exposure of any film in general use would be impossible. The lamps, of course, are wired in parallel. Harrow Weald.

H. A. LEGG

Obviously an efficient dimmer, inexpensive to construct. But safety demands that the whole unit be enclosed with perforated metal, preferably on a rigid framework, with the operating handle moved through a curved slot. The handle should preferably be of insulating material, as additional assurance against shocks, and the cover should be earthed, particularly as some materials used for supporting the wires may not be perfect insulators (e.g., slightly moist wood, or some specimens of asbestos cement).

And as with all electrical equipment, the home constructor must ensure that all live parts are enclosed and cannot be reached accidentally. Remember, too, that a resistance matches only a certain wattage of lamps; the degree of dimming will be less if lower wattage lamps are used.

Film Packing for H8

I THINK I can add something to "Film Packing for H8". Microfilms Ltd., of St. Andrews Street, Dundee, offer a re-perforating service (15s. per 100ft.) for 16mm. film to d/8mm. and supply Anscochrome 32 at 62s. 6d. per 100ft. and Anscochrome Super 100 at 69s. 6d. per 100ft. d/8mm. According to their price list, processing is 15s.

Stradishall.

T. BEACH

It can be done! Here's **HOW WE TELEVISED 8mm.**

PHILIP WARNER
REPORTS

THE ARRIVAL of the ACW Ten Best in Nigeria coincided with the completion of the club film, *Dry Noon*, by the six months' old 8/35 Camera Group of Ibadan, a hundred miles inland from Lagos. Obviously a celebration was called for, but the Treasurer reminded us that the kitty was so depleted by the demands made by the club film that any party we threw would have to consist of one bottle of beer and 36 glasses. So we decided to go on television instead—just like that.

You might not be able to put that one across the BBC but out here it is fairly easy. We may work under great difficulties in West Africa as far as climate, stock, processing and equipment are concerned, but we do have a fairly tame local TV station.

Half-Hour Programme

Western Nigeria Television (motto: "First in Africa") has a modern and well equipped station in Ibadan, a very receptive audience, no competition and a Government subsidy, but it suffers from an acute shortage of live material to provide relief from the interminable Westerns. If you have something to say and show, a clean shirt (and three TV engineers as members of your cine group), you stand a very good chance of getting programme time.

After brief negotiations we were offered half-an-hour on a live interview programme, "Spotlight". The programme was to be completely unscripted and was supposed to be a look at a normal evening of club activities. Some normal evening—when we were planning to show Ten Best excerpts as a plug for the public showing

and compress the club film *Dry Noon* from 20 minutes to 7 without losing the story line!

But this club film is on 8mm. Gevaert monochrome at 16 f.p.s. And what, it may be asked, about application bars, scan lines, density ratios, back projection reversal, trapezium effects, taking bread out of the mouths of the professionals, etc.? This is how it was done.

The projector (an 8mm. Elmo with reverse, 16 to 24 f.p.s., single frames, 20mm. lens and commutator sync.—cost here £47) was set up on the news reader's desk to throw a six inch picture on to a sheet of white paper pinned to the wall. A test loop was projected at about 20 f.p.s. and Vidicon TV camera focused on the resultant picture. Both projector and camera were equally offset to cancel out the trapezium effect, and the projector speed varied to find that giving the best picture with no application bar moving up the tube.

After about ten minutes' playing around the picture in the camera viewfinder looked fine and the club film was laced up. The studio monitor was off, so everyone moved to the control room to look at the mixer's camera monitor. This was hidden by half-a-dozen Nigerian control

room technicians laughing their heads off at the picture they were getting of their own boss acting the part of a vicar in the club film.

The picture was perfectly acceptable, bright, free from distortion and fairly free from flicker. It was certainly as suitable for transmission as many of the 16mm. newsreel films we see.

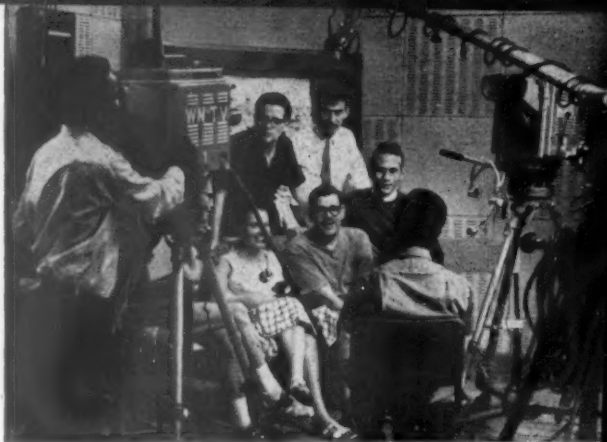
Of course there were snags, and we found them out on the night. The projector had to be in the interview studio as there was no other camera to spare. Even this camera was tied up on the preliminary introduction and discussion until a couple of minutes before the 8mm. film was to be shown. This meant that the lining up of the camera was rushed, to the detriment of framing and focusing.

Lighting Snag

A particularly formidable snag was the studio lighting, which had been off during the experiments but which had to be left on during the programme, resulting in a severe loss of brilliance. Even so, a very reasonable picture was transmitted, and many of our African and European friends who had appeared in crowd scenes were able to see themselves on the telly.

Given more time, Gerry Goodhew, the W.N.T.V. Chief Engineer and member of the 8/35 Group, is sure he could improve on our earlier efforts. Back projection on to a grain-free screen in a light trapped, matt blacked, box should solve the brilliance and lining-up problems, and reversing the camera scan would cancel the back projected picture reversal. An over-run projector lamp might be worth a try, and a filming speed of 25 f.p.s. should be right for 50 cycle transmission systems (showing the club film at about 20 f.p.s. seemed to improve it; there's a moral there somewhere).

Our experiments certainly confirmed our suspicions that it would be worth designing an adaptor kit to enable a 16mm. telecine to show 8mm. now that there are so many of us bootlacers about who would go to the trouble of filming news items if we thought there was a chance of their being used.



LEFT: Philip Warner and Trevor Tyson (club film director) discuss the "Spotlight" programme. ABOVE: Members of the 8/35 Camera Group waiting to go on the air.



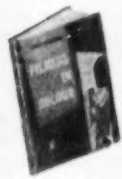
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MAKING 8 MM. MOVIES

Philip Grosser

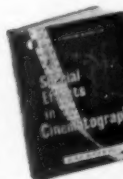
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Choosing Mood Music Records

ALTHOUGH THE PUBLISHERS of mood music records go to considerable trouble to give descriptive titles to their products, the immense variety now available is not a little bewildering to the amateur. Few have the time or patience to tour the various West End showrooms and ask for demonstrations, yet buying from a catalogue is an expensive way of backing your fancy.

The composers whose works are enshrined in these lists are well versed in the requirements of their trade and at the worst their music is always slickly turned. Amateurism in this field is definitely not tolerated—you get on or you get out! As a result, most publishers tend to rely on a few well-tried names, men who know the market and can deliver the goods.

If we talk about "quality" in a mood music disc it must be remembered that what may be suitable for one purpose may be unsuitable for another. No one expects these records to be masterpieces, but we do ask of them that they should make their point directly, economically and with a reasonable slice of artistic integrity.

Taking the two criteria of *quality* and *suitability*, I hope in this and forthcoming issues to apply to recent mood records of various publishers, the same kind of impartial consideration that is to be found in *ACW* Test Reports. Of course, there are differences, chief of which is the personal factor. You may disagree with me when I say that I like a piece of music, and no one can prove that either of us is in the right, because this is a matter of taste. On the other hand, if I venture the opinion that a certain record is not suitable for the *average amateur film*, I have a more objective foothold.

We have to remember that mood music discs are produced mainly for radio, television and the professional cinema—"show business," in short. Now the strength of the amateur film movement lies precisely in those domains which are outside the pro-

vince of the professional—simplicity, directness of approach, originality, the use of natural locations and real people. Music that is glossy, sophisticated, crammed with clichés, adds a powerful emotional factor that is at odds with what the best amateurs are trying to do, and I shall feel justified in criticising records which possess these characteristics.

Most publishers issue a classified list which gives a serviceable idea of what is available to accompany stock situations—comedy, industrial, pastoral, national and the like. Within these categories, however, there is usually a wide variety of nuances which cannot be precisely described in words. Often the publisher resorts to stock

ABOUT THE AUTHOR

If you collect records, you will have seen his notes on the sleeves of many outstanding discs. (One example from many: the Haydn Salomon Symphonies, Royal Philharmonic, Sir Thomas Beecham; E.M.I.). The programme notes for a number of Helle concerts are his. Mancunian music lovers—and others much farther afield—will know him as the Librarian of the Henry Watzen Music Library.

His approach will be strictly that of the classicist, you think? A glance at the foreword to his reviews will rapidly dispel that idea. A film-maker himself, he has a keen appreciation of the amateur's needs.

definitions—"light movement", "dramatic incidental", "a happy piece"—which do not differentiate between a dozen discs with similar descriptions. I shall therefore endeavour, so far as space allows, to amplify the titles of the more interesting items, with special reference to the requirements of *ACW* readers.

In general, it may be assumed that all discs reviewed are efficiently recorded; only where there is a failure in this respect will attention be drawn to the technical side. Records are almost invariably 78 r.p.m., with silent surfaces; they are intended to be played with a microgroove pick-up. Most (but not all) are now pressed on vinylite and are unbreakable.

LATEST RELEASES

Numbers in brackets indicate running times.

De Wolfe DW 2648. Wheels of Industry (1.35 min.); *Electronia No. 1* (1.16); *Neutron* (1.34); *Witchcraft* (1.19).

If you plan a film about ghoulies and ghosties and long-legged spacemen, the simple but eerie sounds of *Electronia No. 1* and *Neutron* will help build up high tension rising to a climax. Shrieking strings, muted brass and rattling xylophone in *Witchcraft* pursue the same idea in a more obvious way. *Wheels of Industry* includes tuneful passages and represents its subject adequately and without sinister overtones.

Boosey & Hawkes O 2381. The Willow Waltz (3.05); *Bedtime Story* (2.32).

Nostalgic waltzes fill a variety of background purposes, particularly where the metrical accent or "beat" is subdued to the expressive nature of the music. These two examples are both of the contemplative type, fine for adding a touch of romance (not to be confused with "glamour", which is essentially something artificial). The melody is carried chiefly by the strings, with just enough touches of colour to add point without distracting from the gently retrospective mood.

De Wolfe DW 2685. Antigua (1.53); *Whirling Movement* (1.56); *Danza Antica* (2.28); *Caribbean Organ Waltz* (0.59).

A mixed bag, of which *Whirling Movement* is consistently the best in invention. *Danza Antica* starts off with an engaging

tune, but I thought the middle part too heavy by comparison. The other two, attempting no more than the expected national atmosphere, are tailor-made for the glossy travelogue.

Southern MQ 513. Sunrise (2.35); *Hawaiian Calypso* (2.58).

Strings, guitar, piano and drums expertly played make this an attractive disc of music in the Latin-American idiom; the texture is light and cleanly separated—a refreshing change from the strident, overblown orchestrations so often heard with amateur films. All the same, music adopted from a culture so different from our own should be used with caution if it is not to introduce a "mood" alien to that of the film.

Southern MQ 508. Saturday Spree (3.12); *House Party* (2.26).

I could not think of a possible use in an amateur film for the hotted-up orchestrations of these specimens. Those who like a succession of weary clichés, given a semblance of movement by a persistent beat, will, of course, disagree.

Keith Prowse KP 004. Sunshine Express (2.52); *White Crinoline* (2.31).

Sunshine Express uses an ingenious rhythmic string figure to simulate a train travelling at speed, with a syncopated staccato tune as an amusing counterpoint. Various other train noises heard from time to time add to the fun, and if

continued on next page

the whistle sounds are in the American style they do add to the general bumbling narrow-gauge effect. If you have a film of one of these fascinating survivals from an earlier age this would give just the right note of affectionate railleury. (Ugh!)

White Crinoline is a pleasant waltz of the Viennese type, but with modern touches in harmony and orchestration that place it firmly in the twentieth century.

De Wolfe DW 2651. Navy Blue (3.46); *Proud Canvas* (3.12).

Fragments of well-known nautical tunes deftly woven make *Navy Blue* a useful piece to have on hand for sequences of the naval review type. *Proud Canvas* is broader, with a spacious theme on the horns which, though somewhat hackneyed, is the accepted form where a romanticised approach to the sea is wanted.

Keith Prowse KP 081. Trombone Cha-cha (2.52); *Blues for Jumbo* (2.45).

Admirers of Ted Heath and his music will know what to expect from this disc, and will not be disappointed. I cannot pretend to be a cha-cha addict, but this

Because of purchase tax regulations, mood music discs cannot be bought direct from the libraries, but are available through the Institute of Amateur Cinematographers, who act as a clearing house for them. Details of membership of the I.A.C. and of instructions for ordering can be obtained from the Secretary's office, 8 West Street, Epsom.

one struck me as attractive; Ted Heath's impressive brass section carries out its task with good-humoured panache. *Blues for Jumbo* sets off by establishing a bass trombone ostinato which—even if you do not want the full blues treatment—might be very effectively lifted from its setting and used as a recurrent motive, not necessarily in a film about elephants!

De Wolfe DW 2677. Fancy Free (2.01); *Dancing Wheels* (1.50); *Gymkhana* (2.20); *Busy Boulevard* (1.27).

Just how much can mood music suggest? I asked my wife to listen to this record and make a guess at the titles. She scored what seemed to be a bulls-eye with "cycling" for *Dancing Wheels* and a near miss with "merry-go-round" for *Gymkhana*. *Busy Boulevard* foxed her, possibly because of the maracas in the lightly percussive background, but "children playing" for *Fancy Free* was in the target area again. She liked them all.

Keith Prowse KP 003. Hackney Carriage (1.54); *Shopping Street* (1.07); *Workaday World* (1.16); *Horses for Courses* (1.09).

One of the best "horse and buggy" pieces that have come to my notice, *Hackney Carriage* is quite delightful, with gurgling woodwind trills that remind one of gentle laughter. *Shopping Street* is a busy little movement without a great deal of character; the scrubbing strings of *Workaday World* are more effective and would bear a fair amount of repetition.

The remaining title—a gallop by Paul Fenoulet—would suit a circus or gymkhana equally.

Bosworth BCV 1339. Water Ski-Ride (2.18); *Gay and Vivacious* (2.04).

Slick, fast-moving music in the modern manner that would add a feeling of excitement to sporting events where the pace is hot. *Water Ski-Ride* relies largely on rhythm, with an odd bar or two of syncopation to add to the fun; *Gay and Vivacious* picks out a tune on plucked strings and glockenspiel, to which more robust effects are later added.

De Wolfe DW 2676. Jeunesse (1.56); *Henrietta* (2.03); *Starlight Concerto* (3.12).

The first two are light, sophisticated pieces, the second with piano. If any particular mood is suggested it is that of the fashion parade.

Starlight Concerto is a heavily pretentious movement for piano and full orchestra. Reeking of false sentiment, it is written in the debased Rachmaninov idiom commonly foisted upon a gullible public as "light" music, whereas, in fact, it is inexpressibly dreary—an imitation of an imitation, synthetic from start to finish.

Addresses and Prices

De Wolfe, 80-82 Wardour Street, London, W.1. DW series, 7s. 6d.; Boosey & Hawkes, 295 Regent Street, W.1. O series 5s. and 6s. 6d.; Southern, 30 Old Compton Street, W.1. MQ series, 5s.; Keith Prowse, 21 Denmark Street, W.C.2. KP series, 7s. 6d.; Bosworth, 14-18 Heddon Street, W.1. BCV series, 6s.



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Microscope or Telescope?

Encouraging lessons for the amateur in two current releases

BY ALEC GITTINGS

TWO FILMS concerned with a similar situation are following each other round the circuits—*A Cold Wind in August* and *Goodbye Again*—both of which invite audiences to consider the position of a woman in love with a much younger man. It's an odd coincidence, for this is hardly a popular film theme. But the situation offers some encouraging lessons for the amateur. Not for the first time, a modest independent production using the simplest of techniques is immensely superior to an infinitely more lavish counterpart.

The best moments in the cinema for a reviewer occur when a virtually unheralded film made by an unknown talent is revealed as something fresh and vital. *A Cold Wind in August* is one of the biggest surprises from America since *Marty*. It concerns a striptease dancer worriedly approaching thirty. She has been married three times and is no longer optimistic about her chances of finding real love. The physical attractiveness of a seventeen-year-old boy who comes to fix the air conditioning in her apartment provides her opportunity. After a while she realises her dependence upon him, but his accidental discovery of her profession wrecks their relationship.

The film's most obvious qualities are the performances of the cast, headed by a hitherto wasted bit player, Lola Albright, and the remarkable exactness of the relationships between the characters. It isn't only the scenes between the dancer and the boy which are so acutely observed, but the emotional ties between the boy and his father, between the girl and a would-be lover, the girl and an ex-husband. Significantly this last character is the only unsympathetic one in the entire film.

This is the first feature directed by Alexander Singer, who worked as ex-assistant to Kubrick on *The Killing* and Leslie Stevens on *Private Property*. He has been a guest lecturer on the art of the cinema at many American Universities, and is said to have a remarkable knowledge of the classics.

By the time he was eighteen he had already seen *Birth of a Nation* five times!

The kind of feeling which makes *A Cold Wind in August* such a distinguished production isn't solely a matter of sensitivity. It also requires a deft control of technique to translate the psychological truth of Burton Wohl's screenplay (adapted from his own novel) into screen terms. Singer's approach is to keep his camera so close to his characters that their faces and eventually their emotions are shown in microscopic detail. The close-ups become bigger as the intensity of the relationship increases.

For a while Singer contents himself with close two-shots, each sequence being an almost self-contained duologue. But by the time his heroine is forced to recognise the strength of her feelings for the boy the lens is only inches from her face, studying her with an unblinking directness which might seem ruthless if it were not always so sympathetic.

The most difficult scene for a film as truly adult in theme and outlook as this must have been the striptease where the boy first sees the woman at work. Few film makers could have avoided the sensational elements of the situation; but Singer relies on close-up details of the performance intercut with the boy's reaction, and succeeds in communicating just the kind of disgust he experiences.

The British Board of Film Censors cut only a foot of film from the whole production before giving it an X, a decision which suggests that someone at the Board is at last beginning to recognise honest treatment of a tricky theme and to treat it accordingly. Don't miss *A Cold Wind in August*—but a colleague who saw the other half of the bill, *Mary Had a Little . . .*, implores me to warn you to time your visit so that you don't have to sit through this British comedy.

Goodbye Again, adapted from Francois Sagan's novel *Aimez-Vous Brahms?*, is directed by Anatole Litvak, who has a long Hollywood record. His



"*A Cold Wind in August*" reveals the truth of a woman's love for a teenage boy by close-ups which probe the characters' thoughts and feelings . . .



. . . But "*Goodbye Again*" treats a similar relationship more distantly, contenting itself with a display of luxury living (Anatole Litvak, right, directing a Paris exterior.)

approach to the story of a middle-aged woman (Ingrid Bergman) whose affair with a monotonously unfaithful lover (Yves Montand) is interrupted by a spoilt and enormously selfish boy (Anthony Perkins) reflects the usual Hollywood preoccupation with the details of luxury living—though admittedly this is entirely in keeping with the author's work. Despite a realistic and sometimes moving performance by Bergman, the film keeps its distance from all its characters, preferring to record their cars, clothes, apartments and the superb meals which they leave untouched all over Paris.

If Singer uses a microscope, Litvak seems equipped only with a telescope—

Continued on page 392

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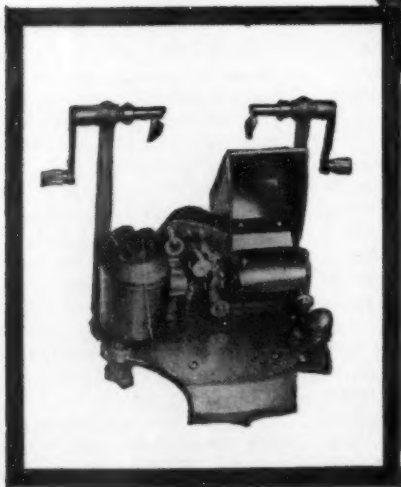


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Making a Start

A SERIES FOR BEGINNERS BY H. A. POSTLETHWAITE

Titling Made Easy

A FILM WITHOUT a main title is like a letter without its opening greeting: too casual to impress. Moreover, in addition to its effect on the audience, the main title is useful to the projectionist. It identifies the film and also gives him time to adjust focus and framing before the picture appears on the screen.

Most beginners realise this, but they have a feeling that making titles is difficult or expensive, or both, or that it cannot really be done properly if their camera is a simple model with a fixed-focus lens of not very big aperture. The fact is that making titles can be as easy and agreeable as filming any other kind of close-up.

Perhaps the simplest way is to use a titler. You put a title card in a holder, screw the camera to a platform which can be moved smoothly to the desired distance from the card, and press the button. There is provision for getting the lens absolutely central, and there may be lamp-holders to provide even illumination by artificial light. If you are moderately skilled in woodworking, you could make a titler for yourself, and after one or two experiments be quite certain of getting perfectly framed titles of just the size you require.

(For a how-to-make-one article see *ACW* of 26 January 1961.)

Titles without Titler

If you are likely to make titles only occasionally, you may not want to buy or build a titler, or find space to store it. Even then, quite good titles can still be filmed. Write the wording on a card in a space measuring about 9in by 7in. (leaving a good margin) and stand the card up out of doors in a good light; with the camera on a tripod 2ft. away, you can film the card as you would film anything else at that distance.

If you feel that your own lettering or drawing will not look good enough, and you can't get someone with the knack to do it for you, you might decide to be quite informal and write the title on a blackboard in chalk. Or for a few shillings you can buy a set of letters—plastic or metal or felt—and set them up on an appropriate background. Felt letters are cheapest. They

stay put when laid on a background card covered with felt or felt paper, are quite easy to handle if you use forceps, and can be used over and over again. Metal letters are magnetised and adhere to a special background. Self-adhesive plastic letters are available which can also be used repeatedly.

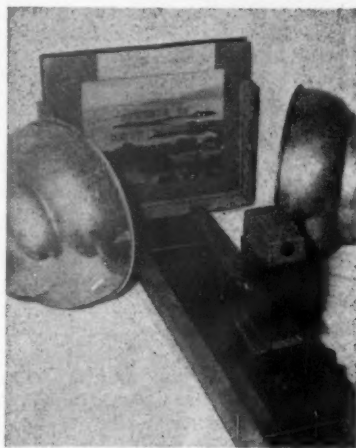
Filming titles out of doors in a good light has the advantage that the lens can be used at a small aperture; this gives sufficient depth of field to compensate for any slight error in focusing. Moreover, if you already have daylight colour stock in your camera, you do not need to reload with Type A stock, as you would for titling by artificial light. Another advantage is that the title card may be placed so that sunlight throws agreeable shadows of the letters on to the background card. There is, of course, also a disadvantage; sunlight cannot always be trusted to remain uniform throughout the shot, so don't start titling out of doors when there are too many clouds in the sky.

Titling Indoors

Filming titles in colour by artificial light with Type A stock requires photo-floods—not ordinary domestic $\frac{1}{2}$ -watt lamps. (With the special blue photo-floods, daylight film stock can be used.) Two lamps are needed, and it is usual to place one on either side of the title card, level with it and pointing towards it at an angle of about 30 degrees. This will give even lighting and prevent glare from a reflecting surface such as glass. With non-reflecting letters and a matt background the light(s) may be near the camera.

Unless you have a titling unit with a camera mounting, it is best to use the camera on a sturdy tripod, though a fairly solid table will do at a pinch. A cable release is desirable, for if you have to keep a finger on the starter button, it may make the camera dither.

With a focusing lens you should measure the distance from the title card to the plane of the film in the camera. If you are using a fixed-focus lens with a close-up supplementary, the distance must be that appropriate to the supplementary, and should be measured from



*A home-made titler in use with a Bell & Howell 624. An article describing its construction appeared in the first weekly *ACW* (January 26)*

the front of the supplementary. But with a really good light and a fairly fast film you can, on 8mm., use a fixed-focus lens alone. Stopped down to f/11, it will give a satisfactorily sharp image at ranges as close as 2ft.; if there is enough light to work at f/16, you can even move in to 1½ft.

It is a good plan to film all titles at the same distance, and 2ft. is usually as convenient as any. At this range, a normal lens will take in an area about 9½in. by 7in. You could film at 12in., using a typewritten card measuring about 3½in. by 5in., but in the majority of films typescript looks out of place.

The only real problem you are likely to meet in titling is parallax. This is the discrepancy between the field of view of the camera lens and the field you see through a viewfinder which is displaced either to one side of, or above, the lens. Some viewfinders are compensated for parallax. If yours is not, all you have to do is remember that a finder located, say, two inches higher than the camera lens will show you two more inches of the top of the scene than the film will record, and two inches less of the bottom. The same argument, of course, applies to viewfinders displaced to one side. While parallax is unimportant when filming with a normal lens at a distance of 6ft. or more, it must be allowed for when filming a 7in.-high title card at 2ft.

Continued overleaf

Making a Start

(Continued from page 381)

Parallax apart, there is also the possibility that the viewfinder may be slightly inaccurate and include a little more or less, at one side or all round, than will be recorded on the film. To get over these difficulties, you first need to find out the discrepancy.

On a piece of card about 15in. by 12in., rule two lines at right angles in the form of a cross, running from top to bottom and from side to side. Mark off inches and half inches from the intersection, then film the card at a distance of 2ft., with the intersection of the lines in the middle of the frame as seen in the finder. If there are marks in the finder lens to correct for parallax, ignore them in this particular case; just sight the finder as if you were filming at infinity.

When you screen the film of your marked card, the cross you have drawn is unlikely to be central. You will probably find the horizontal line too near the top, or the vertical line too much to one side, or both. Note the size of the discrepancies according to the inch and half-inch marks you made on the card, and for future guidance note also the exact height and width of the portion of the card seen on the screen.

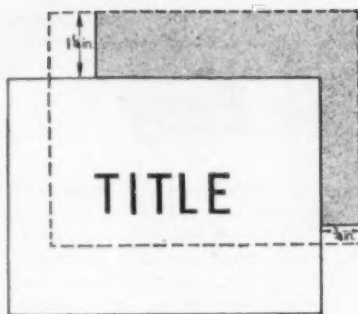


Fig. 1.—Use of L-shaped card for parallax correction. The hypothetical camera described in the text has its viewfinder $1\frac{1}{2}$ in. higher than the camera lens and 1in. to the right of it. The L, made to these dimensions, is therefore placed on the title card as shown and the camera adjusted so that the outside edges of the L run along the edges of the viewfinder field. Finder then covers the dotted rectangle but it is the unbroken rectangle—the title itself—that will appear on the screen.

Let us assume that the picture of the cross, as projected, shows the horizontal line $1\frac{1}{2}$ in. too high and the vertical line $\frac{1}{2}$ in. too near the right-hand side of the screen. This is the extent of the error to be allowed for, and it means that in future, when viewing a title card in the finder, we must

include an area with $1\frac{1}{2}$ in. more at the top and $\frac{1}{2}$ in. more on the right (and $1\frac{1}{2}$ in. less at the bottom and $\frac{1}{2}$ in. less on the left) than we intend to show on the screen.

Now, still assuming the same error, cut an L-shaped piece of card with the longer arm $1\frac{1}{2}$ in. wide and the shorter $\frac{1}{2}$ in. wide (Fig. 1). When filming a title, place the longer arm of the L along the top and the shorter arm down the right-hand side of the card, and then set up the camera so that the whole of the L can just be seen in the viewfinder field. The camera lens has now been correctly aligned to film the area you want. If all this has been done accurately, the L will just be excluded from the frame—but take it off the title card before making the exposure, just in case its inner edges are glimpsed by the lens.

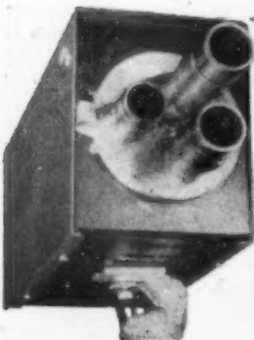
Instead of erecting a title card vertically, you could put it on the ground and point the camera vertically downwards at 90 degrees. If your tripod is suitable this is quite a good method. A spirit level laid across the back of the camera will help you to get it truly vertical, but if the back is rounded an improvised plumb line will do instead.

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New Film Opens Up Fresh Fields for 8mm. Cameras

ACW tests Adox U17 and U27

THE TWO BLACK-AND-WHITE Adox 8mm. reversal films now being imported from Western Germany are designated U.17, with a speed of 40 ASA, and U.27, speed 400 ASA. They are sold on 25ft. double-run spools at 21s. 8d., the price including processing by the manufacturers, Adox Fotowerke, in Cologne.

The films are well packed in stout cartons; these are helpfully provided with metal fasteners to secure the flaps for return to the laboratory, but Teutonic thoroughness perhaps goes too far in giving the user three places in which he has to write his name and address. The four-language instruction leaflets are detailed and clear, though they do not include exposure tables.

Full Length Returned

The overall length of film on the nominal 25ft. reel is slightly over 33ft. Leaders and trailers are thus taken as 4ft. each and, as the full length is returned after processing, a saving can be made by careful loading and re-loading in dim light. The different emulsions are identified by having the type numbers, U.17 or U.27, perforated at the film ends. The word **START** at the beginning of the spool is followed by transverse perforations so that it can be torn off after unloading from the second run by those who fear they might inadvertently run the same reel through their camera twice—a disaster which has been known to occur.

The processing laboratory in Cologne works commendably fast. We posted our test reels—from an address far from London—on a Tuesday and they were on their way back to us by the Thursday of the same week. They returned on flexible plastic reels, with threading slots in the flanges, housed in new cartons which in turn were enclosed in outer cartons. The cost of postage to Germany is 1s. 2d. per reel (3 oz.). A customs form is needed—the green "Douane" slip (G.P.O. reference C.1.) which can be obtained from any post office.

PERFORMANCE. The U.17, a 40 ASA (=27 deg. BSI) film, has a typical medium-speed panchromatic emulsion. With notably fine grain, excellent rich blacks, generous exposure latitude and most striking freedom from halation, it gave fine, vigorous pictures on the usual run of subjects. It was fully up to the stated speed, an average scene in full August sunlight

requiring f/16 at 16 f.p.s. with the standard exposure time of about 1/35 sec. per frame. For the (perhaps unfortunately) dwindling number of cameramen still willing to exploit the attractive possibilities of monochrome filming, Adox U.17 has much to offer, not least for such shots as full portrait close-ups and intricate architectural detail.

In Dim Light

U.27. Rated at 400 ASA (=37 deg. BSI), this film gave an impressive performance and was fully up to the claimed speed. For instance, to use it on an average subject in full sunlight at 16 f.p.s. required f/22 and an x4 neutral density filter—and even then the result was slightly over-exposed. U.27 is intended for naturally-lit interiors, candid-camera work, and any other shooting in locations where the light is unavoidably dim, but its applications need not be limited to such special jobs; despite its speed it is far from grainy and we found it very satisfactory for ordinary interiors shot with simple lighting equipment.

Fully exposed pictures were obtained from the TV screen at f/4, with the camera running at just under 12 f.p.s. to give the necessary TV exposure time of 1/25 sec. per frame. When filming interiors in light rooms with bow windows, the windows having open aspects and the day bright but cloudy, we found f/2-8 ideal at as much as 15ft. from the window; when the action was only 8ft. from the window, the results were over-exposed even at f/4. For the ambitious cameraman with a reasonable battery of photofloods, U.27 makes it fully practicable to work on interior sets the size of a small stage.

Pictorial Quality

These Adox films cannot be used as negatives as they have a silver anti-halation layer which only reversal processing will remove. The base appears to be tri-acetate and is cemented readily with universal cement. Processing was satisfactory in every way except for a few black specks on one reel, but these were not enough to warrant any complaint.

We can recommend both these emulsions—the U.17 for excellent pictorial quality and the U.27 for enabling filming to be done under lighting conditions where, until now, the 8mm. cine camera could not be used.

Submitted by the importers, Gnome Photographic Products Ltd.

8mm. VIEWPOINT

BY DOUBLE RUN

"I HAVE HAD more successful shots than failures with my Hiloscope wide screen attachment," writes Bandsman L. W. Rowe of the 1st Glosters. "The problem of close-ups I approached by asking my subject to walk straight towards the lens. This worked quite well and prevented ballooning of features."

He first used the lens with a Specto 500 projector for which he had the necessary adaptor, but, on changing to the Specto Royal could not obtain an adaptor to suit, so he used the old one and packed it with a piece of draught excluder. "This holds it quite firm on to the projector lens, yet gives one sufficient freedom to revolve the lens for focusing. I have come to like the extra width provided by the Hiloscope, and I suppose that eventually cameras and projectors will be designed to take a wider format as in the professional cinema." Hm!

WHEN I have a film copied I am always intrigued by the footage given on the invoice compared with the length I had always supposed the original to be. The figures never tally. One lab. I know tacks on about 15ft. of its own leader and trailer for some doubtless good technical reason, and then copies the lot. I was very excited recently to discover that Filmatic (one of the leading 16mm. labs.) were advertising 8mm. contact prints on Kodachrome, but they meant prints from 16mm., not from 8mm. originals. A pity!

DID YOU BUY a zoom lens as a status symbol? This, according to the industry, is a strong sales point, but it has me worried because all the people I know who have bought 8mm. equipment have done so because they wanted to make films. Are we in a minority? I'm not quite sure in whose eyes it gives us status, anyway. There is a rather snobbish circle which insists on turning out prizewinning films with the cheapest and most battered cameras they can find. I don't think a zoom lens will earn their undying admiration.

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G.B. 624B, f/1.9 lens, E.R.C.	£15 10 0
Cine Kodak 8/55, f/2.7 lens, (good condition)	£14 0 0
G.B. Tri-Lens Sportster 605C, f/1.9 Serital, critical focuser, variable speeds (excellent condition)	£39 10 0
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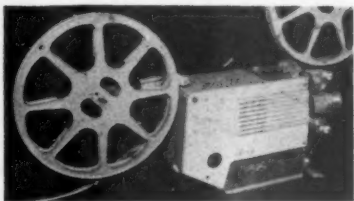
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The Pathe Europ takes 1,000 ft. spools, but take care that the mains lead does not get in their way.

WELL FINISHED in a two-tone grey enamel, the Europ projector differs from many of the recent Pathescope machines in that, apart from the spool arms, front plate and lens mount, it has few castings, the rest of the case and chassis being constructed from heavy gauge steel pressings. When not in use, the front spool arm hinges along the top of the case to form a carrying handle, and the rear arm folds down. In this position, the front belt is parked round the stud at the base of the lens mount and the rear one pushed inside the body of the machine.

The instruction book is in French, but a translation (duplicated) of the salient parts is provided. It is so well illustrated, however, that only the veriest beginner will need the translation. To prepare for projection one merely operates the push-button lock release on each of the arms to raise them, and places each belt, uncrossed, on its large spool arm pulley. These pulleys are fitted with a ratchet clutch so that the front one turns the spool nose anti-clockwise and the rear, clockwise, but they both run freely in the opposite directions. Adjacent to them are two smaller rewind pulleys, the front fixed to the shaft and the rear running freely. Fibre friction pads between the spool noses (of the peg and toggle type) and the spool arm bearing prevent overspill.

Loading

The Europ takes 1,000ft. spools (about 45 min. running time) and does not have to be raised from the table to accommodate them, but the loading is non-standard, reversal film being wound emulsion out and drawn off the front of the feed spool in the same way as 8mm. and 16mm.

A guard plate prevents slack film scraping the projector stand on its way to the take-up spool—important this, for the film is emulsion-down here, and obviously it must be kept scrupulously clean. The film is retained on the sprockets by efficient spring sprocket cradles, and all rollers are adequately relieved in the picture area.

Nine-fivers have been somewhat spoiled in that they have been used to wide open-

Non-operating side, cover removed. At the front of the machine (left in picture) is the inking knob, and to the rear of this the plug which covers the take-off point for the Syncromeca tape-synchroniser. The lamp is housed behind the transformer

CENTRE SPROCKET tests the

PATHE EUROP PROJECTOR

Available in 9.5mm. and 8mm.

ing gates, with very easy access, and by these standards the gate of the Europ is somewhat cramped, a small lever on the side opening it just enough to pass the film through. This lever slightly obstructs the bottom sprocket cradle when they are both open, so the gate must be closed before the film is laced round the bottom sprocket. For the same reason, it is unwise to unlace in the middle of a film, for damage to the film could easily result.

With the presser pad open, the front of the gate pulls out sideways to allow for cleaning. Both the front sprung presser pad and the rear gate-plate are relieved in the picture area. The rear plate has four fixed edge guides. The double claw acts in the first and second perforation below the gate, and a small moulded lever on the side of the projector moves the claws relative to the gate for framing, thus giving a fixed optical centre—a good point. But framing must be done with care. Too much movement while the projector is running will cause the claws to advance so much that they miss the perforations and might damage the film.

Lens

The f/1.5 Som Berthiot bloomed lens, of 40mm. focus, gives a first-class picture sharp to the edges, and with good contrast. The definition given by the optical system of this projector is indeed notably good.

A series-wound variable speed brush motor works directly on to the main shaft through a flexible nylon coupling, and makes three turns per frame. The rear end of the motor shaft has a worm gear and nylon pinion driving the take-up pulley, and the front part drives an efficient blower

and the nylon coupling. The main shaft has a worm drive to a train of helical nylon gears driving the front take-up pulley and sprockets, and the 100° single blade shutter is attached directly to it between lamp and gate, its three revolutions per frame making it equivalent to a three-bladed 34° shutter.

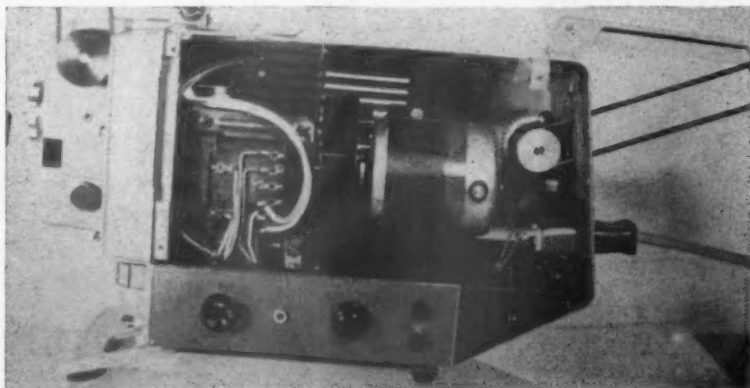
The edges of the blade are so shaped that they run horizontally across the middle of the frame when in that position. The claw cam also attached to the main shaft causes three downward movements per frame, two retracted and one engaging the film. There is no form of safety shutter or heat protection for the film, apart from the electrical interlocking of the lamp and motor switches. A stroboscope lit by a small neon lamp is viewed through a small hole in the casing above the top sprocket. Speed is 16 f.p.s., when the spokes of the strobe appear stationary.

Bearings

None of the Oilite type bearings needs further lubricating; a small hole on top of the lens mount provides the one oil point necessary for the cam. Behind this is a blue pilot light, which comes on as soon as the projector is plugged in, but goes out when the machine is switched on. It does not give sufficient light to lace the machine, but a room light socket is wired in parallel with it.

The lead supplied is useless for most supplies in this country since it is fitted with a moulded two-pin continental type plug, an extra socket on the projector being provided for earthing. But the projector plug is of the "appliance" type, with provision for earthing through 3-core flex,

Continued on page 387



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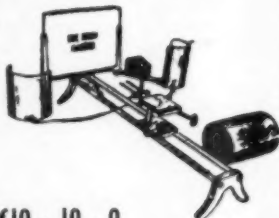
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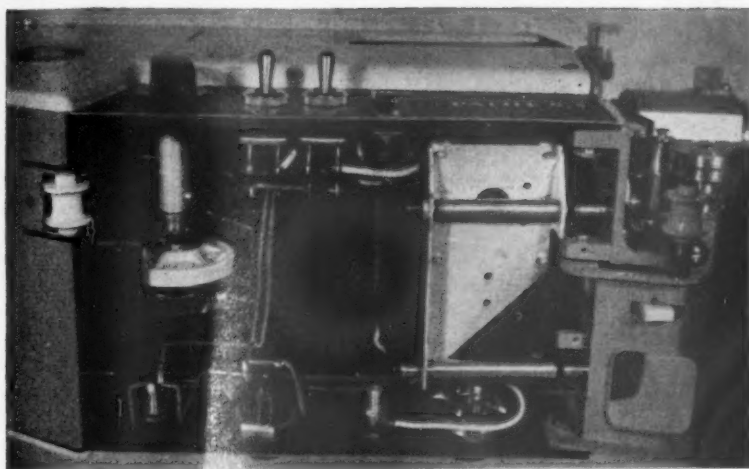
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Under-side with base cover removed. The guillotine-shaped pressing is the lamp-holder chassis which is adjusted by turning the two mounting shafts. The upper controls the backward and forward movement, and the lower has a cam which controls the angle of the lamp.

so I recommend removing the lead supplied and using 3-core flex for the mains lead. The existing lead and plug need not be wasted, for they are just what is required for the room lamp socket.

A small plug behind the bottom sprocket unscrews to disclose a take-off point for the Synchronome tape synchroniser which is now available in this country. The voltage regulator is pulled out and rotated to the correct supply point, and care should be taken in pressing it home again because the pins are rather thin. All sockets and controls are labelled with symbols indicating their use.

The operating panel contains the motor speed control (8-30 f.p.s.), motor and lamp switches and forward-reverse control, which should only be operated when both light and motor switch are off. The running and cooling of the machine are alike efficient in both forward and reverse.

Perhaps the most unusual feature of the Europ is the lighting system. The Philips 8V 50W integral reflector type lamp mounted on an adjustable plate is, of course, designed for 8mm., so a strong

diverging lens is placed in front of it (where the condenser would normally be found) to spread the beam. The whole of the beam is, in fact, used, which explains why critical adjustment is necessary. The lamp adjustment is made from the outside by turning two screws in the bottom of the front plate; the right hand screw adjusts forward and backwards movement, and the left hand screw the lamp angle.

The Gem projector with the 100W flattened filament lamp gives an illumination of 5 foot candles on a 3ft. wide screen; the Europ gives a large central area reading of no fewer than 32—an astonishing performance. But the Gem is quite remarkable for evenness of screen illumination, whereas the Europ shows some fall off at the edges, but not enough to impair quality.

On test the Europ proved quiet and smooth running and picture steadiness was good. Criticism must, however, be made of the power rewind. Efficient enough for small spools, it stretches the belts far too much when 800ft. or larger spools are used, but the good projectionist would have taken the belts off before rewinding as a matter of course.

Price: £67. (Submitted by Patheoscope (London) Ltd).

20	25	28	25	18
25	30	32	30	25
25	32	32	32	25
25	32	32	30	20
20	25	25	23	17

Intensity of illumination in ft.-candles measured on a 3ft. screen.

ON RIGHT: Philips 8V. 50W. lamp and diverging lens, giving a screen illumination exactly twice that of a 110V. 500W. machine using the same lens. White strip behind lamp is the flexible nylon main shaft coupling.



Front cover removed (right) to show train of nylon gears and stroboscope. The small hole above the sprocket is for viewing the strobe, and the pilot light is behind this aperture. Moulded framing lever along-side gate; moulded knob below bottom sprocket for raising and lowering the front of the machine.

REVISED STANDARD FOR EXCITER LAMPS

B.S. 1015: 1961

THIS BRITISH STANDARD, first published in 1942, has been brought up to date and now includes exciter lamps for 16mm. as well as 35mm. sound projectors. It deals with eleven types of lamp: four 4V. 0.75A., one 4V. 6A., two 6V. 1A., one 8V. 4A., two 10V. 5A. and one 10V. 7.5A.

Of the four 4V. 0.75A (3W.), the two recommended for future designs of projector have small pre-focus ring (P15a) bases and tubular bulbs, and are designated B.S. Ref. EL 12A (axial filament, burning position horizontal, with filament above the supporting frame) and EL 13A (transverse filament, burning position vertical, cap down). These lamps are already in wide use, for example, in Bell & Howell 621 and later optical sound models (EL 12A), and Ampro Stylist and Educational models (EL 13A).

Among the heavier current lamps, the 4V. 6A. SCC based axial filament bulb used in the BTH 301 and later models is included, as well as four higher wattage lamps commonly used in professional cinema equipment. Various lamps no longer typical of current, and unlikely to be of future, practice are not included, although obviously the lamp manufacturers will continue to supply them as long as there is a demand. In fact, most manufacturers list about twice as many lamps as appear in the Standard.

Tolerances are given for overall length, diameter of bulb, light centre length and filament location. Cap sizes refer to B.S.52 (bayonet) and B.S.1164 (pre-focused), and the present Standard details batch testing procedures for evaluation of lamps on a basis of statistically determined quality limits.



TELESCAN by FLYING SPOT

Tricks of the Trade

AMATEURS who have struggled to make devices for rolling titles will envy the television boys their professional caption machines. The one shown, by Mole-Richardson, clamps to any of their lighting stands, and can be used in any position, vertically, horizontally, upside down, or even diagonally. The paper roll is 12in. wide, and is operated by the switch on the right which can be detached and hand-held. Loading the roll is no more difficult, and roughly the same procedure, as loading a spool into a roll film camera.

In case the operator fails to stop the roll when the "End" title comes centre frame, a strip of metallic foil can be fastened behind the paper to halt the roller at any predetermined position.

A SERIOUS DISADVANTAGE of the spool-loading type of camera is the lack of easy facilities for removing the film from the gate once it is threaded up. It is normally only possible with the



Object of envy: it clamps on to a lighting stand.

magazine type of camera. But if your camera has this facility, you might adopt the professional cameraman's trick of slipping the film out of the gate when he is not going to use the camera for several hours. This saves the emulsion actually in the gate from becoming soft and tacky under the gate pressure.

I hate to think what must happen inside many amateur cameras which go to hotter lands for their owners' holidays. Not only does the same piece of film lie in the gate for hours or even days on end, but the airless interior must build up to quite a furnace-like temperature. With such encouragement, the emulsion soon becomes soft and tacky, and tends to stick to the gate. It is not surprising that the pictures on the rest of the roll should be unsteady.

ADVICE from professional director Bryan Forbes on directing children: "There are two things of prime importance. One must never make the children look or feel ridiculous. And one must never, whatever the circumstances, either lose one's temper or show that one is worried."



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New Transistorised Pre-Amp Has Astonishing Range of Uses

THE WAL Hi-Gain is the latest in the very useful line of transistorised pre-amplifiers produced by Wellington Acoustics Labs., Farnham, Surrey. Its dimensions, over the input plugs, are $6\frac{1}{2}" \times 2\frac{1}{2}" \times 2\frac{1}{2}"$, and its weight is 17 oz., including the internal battery.

The Hi-Gain has been designed and produced on the same lines as the WAL Gain and Stereo Gain, with which many readers will be familiar, but in addition to the features found on these earlier pre-amplifiers, it has provision for tape equalisation to CCIR characteristics at $7\frac{1}{2}$ ips. When not needed, the equalisation can be cut out by means of the EQ switch mounted on the front panel next to the On/Off switch. Appreciably more gain is then available.

1,000 Hours Use

As well as these two switches, there is mounted on the front panel a socket, marked Ext Sw; leads from this can be taken to an external switch, thus enabling the Hi-Gain to be mounted under a tape deck, or in any other place where the ordinary On/Off switch would be inaccessible. No such provision is made for the EQ switch, but since it is of the sliding type, it is comparatively easy to fix up a mechanical remote control to operate it if desired.

Following the regular WAL pattern, the bottom end-cap of the Hi-Gain, which is retained by the springy front panel, is completely removable to enable the battery to be changed. But this needs to be done very rarely, since the current drain is only 1.6 ma, and the battery life is calculated to be 1,000 hours' continuous use.

Phono Plugs

The top end cap, which is fixed, has three sockets in a row, marked O, L, and H, respectively. The O socket gives an output suitable for connection to an impedance of 50k, or more; (most good amplifiers meet this requirement). If it is connected to a lower impedance, the frequency response can no longer be reckoned as flat enough for first class reproduction.

The L and H sockets are for Low and High Impedance inputs, the L socket being for impedances not higher than 2.5k. All these sockets, and the one for the extension switch, take international Phono Plugs, four of which are supplied with the pre-amplifier, already fitted into the sockets.

A yard of narrow gauge screened lead is also provided.

I feel (and this is my only criticism) that this use of Phono Plugs is a pity, for they are notoriously difficult to handle and have to be prised out of their sockets with a screwdriver. This is absolutely infuriating when one is experimenting with various set-ups, and wants constantly to be altering the connections. Where space is not at a premium, a partial remedy is to discard the plugs provided and to substitute the more elaborate type which have plastic handles. These can be manipulated very much more easily, but, of course, they take up more room.

Main Categories

The Hi-Gain is astonishingly versatile, and the number of specific uses to which it may be put must be colossal. However, the main categories may be summed up as follows:

Monitoring. The pre-amplifier can be connected direct to either a high or a low impedance tape head, and to a pair of headphones. The EQ switch, of course, should be On. Notwithstanding the conditions required for hi-fi reproduction, the phones need only be of about 4k impedance, for the resulting loss of bass is quite immaterial owing to the fact that most headphones have a poor bass response anyway.

Dubbing. Instead of connecting the output to headphones, it can be taken to the input of a recorder. The Hi-Gain thus enables one to dub, using one complete recorder and an additional tape deck.

Tape Playback. Alternatively, the Hi-Gain output could be connected to the P.U. sockets of a radio, or to a separate amplifier, and used for perfectly ordinary tape reproduction. The manufacturers point out that conversion of a mono recorder to stereo playback could be accomplished in this way, by mounting a stereo head on the deck, and connecting one channel to the recorder's own amplifier and the other to the Hi-Gain, main amplifier, and loudspeaker. For best stereo results, however, matched amplifiers and speakers are needed, so this might not be an unqualified success, though not because of any fault in the Hi-Gain, which gives first class reproduction.

Another possibility would be the conversion of a twin track machine to optional quarter track playback. This would be very easy on a machine with straight-through amplifier facility, since one would simply have to fix up the quarter track



Sound Topics

BY
P. J. RYDE

The Wal, Hi-Gain transistorised pre-amplifier has provision for tape equalisation to CCIR characteristics at $7\frac{1}{2}$ I.P.S.

head, and connect it via the Hi-Gain to the "Amp" socket.

Stripe. Stripe playback or monitoring can be carried out in the same way as for tape, the EQ switch being On.

Microphone and Pick-up. If the tape equalisation is switched off, the Hi-Gain becomes the perfect pre-amplifier for low impedance microphones and pick-ups, and does away with the need for a transformer, since its output is high impedance. It can also give a valuable boost to medium impedance microphones, but even using the H socket, it is not really suitable for the crystal type since their impedance is too high. Nevertheless, I did find that with the EQ switch On, and using a 1 Megohm crystal microphone, I got quite a useful extra gain without too much bass loss. I wouldn't recommend this for regular practice, but it is worth remembering in an emergency.

The Hi-Gain handles all these jobs excellently, and its performance is absolutely first class. Furthermore, being battery operated, it is hum-free, and produces negligible background noise. I can confidently recommend it to anyone and everyone who wants a transistorised pre-amplifier of this type, for it is a really excellent product. The price, which includes the battery, plugs, co-axial lead, and full connecting instructions, is £7 16s.

Convert to Stripe for Less Than £10

In our last two issues (August 24 and 31) Mr. A. E. Lott gave full instructions for converting 16mm. optical sound projectors to stripe for less than £10. This ingenious and relatively simple conversion involves the use of the Gramdeck Control Unit which, of course, is not normally sold separately and cannot, in any case, be obtained in the shops.

Mr. Lott correctly stated that the price of the Unit is £5 19s. 6d.—this is the cost when it is supplied as an additional unit with the complete Gramdeck outfit. Messrs. Andrew Merryfield Ltd. inform us, however, that they will make special arrangements for ACW readers who wish to convert their projectors.

If you write to Andrew Merryfield Ltd., and provided you state you are a reader of ACW, they will supply the Gramdeck Control Unit, complete with battery, at the specially reduced price of £4 9s. The address is: Andrew Merryfield Ltd (ACW), 29 Wright's Lane, Kensington, London, W.8.

CLASSIC ACCOMPANIMENTS

BY JACK SMITH

LEONARD DUCK'S ARTICLE "Off the Record," which appeared a few weeks ago, is one of the best things I've read for a long time. He didn't only warn would-be sound editors of the horrible aesthetic dangers of dubbing music off discs. He gave some practical advice on sensible music selection as well. (Correspondents are always taking me to task for grumbling without suggesting remedies. Mr. Duck is clearly a more patient man than me.) I hope that he won't mind me taking him up on one point, however. Perhaps he will accept this as a brief postscript to his excellent article.

No music is completely abstract, and I don't think we should avoid using "pure" (i.e., more abstract than some) works because they might "demand the listener's conscious attention." Gay music by Bach or Vivaldi or Mozart or Haydn can well provide a charming (and quite unobtrusive) background to any perfectly ordinary family film. Listen to the last movement of Haydn's 88th symphony (the one they sometimes call the "Letter V") and surely you'll agree that here is a perfect accompaniment for scenes of the children playing on the beach, or the family bowling along merrily on that motoring holiday along the coast? Try movements from Bach's orchestral suites against those shots of Bath, or from Handel's organ concerto for your record of a Bavarian holiday. I think the results will delight you.

The great thing is, of course, to dub your music at a fairly low level — and to fade it down even further if and

when any commentary comes in. *Anything* sounds obtrusive at too high a volume. One of the besetting sins of amateur recordists is that of working at high gain. When the projectionist has the same idea, the result is cacophony.

There's another point which the otherwise admirable Mr. Duck overlooked. Sometimes, one may deliberately employ well-known music and hope that the audience will recognise it for what it is. Music, remember, may make a direct comment on the visuals.

Imagine some shots of young children building sand castles as the tide comes rolling in. The waves wreck them. One defiant castle-builder really goes to a lot of trouble, erecting a fortified structure to defy the power of the waves. He stands there, triumphant, as the castle withstands the initial battering. On the track — the opening of Beethoven's fifth symphony. Wouldn't this raise a happy laugh? Or what about some really dramatic storm music (the *William Tell* overture, or *A Night on the Bare Mountain*) as that holiday picnic party scurries for shelter from a shower of rain?

This is using music with conscious absurdity. You can take the process further. Dub passages which carry a universal emotional "message" over sequences where this message will make an ironic point. Thus, once again, you might use the fifth symphony with scenes of city workers streaming to the railway stations in the rush hour. The quiet, pastoral sound of an Elizabethan consort with suburban scenes would underline the pity that so much lovely countryside has been violated by the building speculators and the filling station bosses.

I realise that Mr. Duck's list was mainly for the benefit of the tyro whose ambitions are not quite so sophisticated as this, however. As such, let me recommend that his words of wisdom be cut out and pinned up over the tape recorders of everyone who adds music to his films. I hope that he will produce more of his very good advice.

COLLECTOR'S CORNER

BY KEVIN BROWNLOW

THE THIRD SERIES of *Entertainment Films of the 'Twenties* opens next week at the National Film Theatre. Each show is devoted to a special star. Among the big names of the 'twenties to be represented are Colleen Moore, Bessie Love, Valentino, Percy Marmont, Clara Bow, Charles Farrell, Rin-Tin-Tin and (heresy!) Al Jolson.

The first in the series, on Valentino, will be presented on Monday, Sept. 11 at 6.15 and 8.30 p.m. Among the items will be rare glimpses of Valentino's personal life and extracts from two of his early pictures, one of which, *Eyes of Youth* (directed by Albert Parker), was directly responsible for his discovery. The other, *The Wonderful Chance* (directed by Georges Archainbaud), shows him as a gangster, moustached, and highly unromantic.

Then there are scenes from his biggest pictures, climaxed by the complete version of Clarence Brown's *The Eagle*. Brown seems to be the favourite director of our season; *The Eagle* should be especially welcome since it features the star of *The Goose Woman*, Louise Dresser.

Valentino, epitomising the Roaring

NEW N.F.T. SERIES STARTS NEXT WEEK

Twenties, has been constantly misrepresented by modern critics, who imagine he somehow combined the characteristics of Steve Reeves and Byron. In this show you'll be able to see a great star developing his technique before your eyes, and you'll have an unrivalled opportunity of re-appraising his personality. However you decide, you'll have to admit that his great sense of showmanship enormously increased the production values of his pictures.

The Eagle is a fast moving comedy-drama, set in the Russia of Queen Catherine, lavishly produced, with spectacular sets by William Cameron Menzies, and many flamboyantly directed action sequences. George Barnes was responsible for the exquisite lighting, and Vilma Banky plays the unusually attractive heroine. This is the sort of tongue-in-cheek romance that Valentino did superbly.

A BBC RADIO programme isn't usually the sort of thing to raise the pulse-rate of silent film enthusiasts, but *A World of Sound* is an exception. The other morning, at 8.40, you could have heard Pola Negri singing a French song, and run-

ning through the entire range of octaves, W. C. Fields rambling through a splendid, alcoholic monologue, and Mae West. The programme did not concentrate on film stars, but on historically important recordings; there were even records of Gladstone and Florence Nightingale.

If you didn't hear the programme, the item you will be most infuriated to have missed was a record of Rudolph Valentino singing. When this was broadcast before — in *Today* — a collector friend of mine scrambled for his tape recorder the moment he heard it. He was just in time to catch the last few words — of the announcer. He missed it again this time. And I've only just learned about the programme myself. There's something to be said, after all, for carrying around a transistor portable. . .

TO END on a note of smugness; Melvyn Douglas, in this country to appear in *Billy Budd*, told newspaper reporters that he considered Hollywood to have been at its creative zenith during the last few years of silent films. It's nice to know we're not alone in our opinions!

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A new synchronous recorder, well suited to the needs of the smaller 16mm. producer, was recently designed by a London firm, Custom Electronics. Initially it was for the use of their own technical unit, but it is now being offered for sale.

Instead of developing their own sound head and amplifier, the makers have made use of those (the types 1690 and 1691) developed by Gaumont-Kalee for their Arriflex 16 stripe adapter.

The two Gaumont-Kalee assemblies are built into a laminated plastic case together with three electric motors. One of these is a synchronous type for providing the main drive; the other two are torque motors for hold-back and take-up, and also for fast

Bedroom as Studio—

continued from page 369

unit happens to possess. They are painted to represent a stone wall with a frieze of Egyptians across the top. This frieze created minor acting problems—the Warder stood and walked on his knees for every shot but one.

The only lighting used was a couple of spotlights, placed at the supposed position of the cell window. We wanted a sombre, dramatic effect, so no fill-in light was used, and the background was illuminated purely by spill light, apart from a patch of dim "sunlight" on the wall opposite the cell window.

This relieved the background and also enabled us to obtain a more interesting composition for some shots, especially the first. It was formed by casting shadows from slots cut in a cardboard sheet. The ordinary spotlight did not throw a sharp enough shadow, so a 16mm. Specto projector was used as light source. To eliminate flicker, the shutter mechanism was disconnected.

From our recordings, a master sound track was made up on 16mm. magnetic-coated film with a stripe projector, and was analysed according to frame numbering. When the visuals had been shot, they were edited to match these frame numbers, and a final check of the overall effect was made by running

wind in either direction. The design allows the sound head and amplifier to be detached for use in their "proper" applications—with an Arriflex for single-system filming on striped stock.

The amplifier is fully transistorised, and operates from an internal 7½V. dry battery. It has a high and low gain input and provision for monitoring the input signal or monitoring directly off the film. The frequency response is 100 to 8,000 cycles ± 2 dB on the music setting, and a 15dB bass cut at 100 cycles is available for dialogue use.

The film capacity is 400ft. with lid closed

the two films double-headed on the stripe projector. The originals were then sent to the labs. for the sound to be re-recorded on to an optical track and for a married print to be made.

The film had taken us six months to produce: four months of planning and building, two evenings' recording, two and a half days' shooting, and the rest editing.

Microscope or Telescope?—

continued from page 379

and most of the time he seems to be looking through the wrong end. The basic emptiness of the production and the inadequacy of Litvak's technique is exposed when he needs to communicate some intense emotion. In one scene Bergman is driving through the Paris streets; through her eyes we see the streets ahead. The image blurs, and she switches on her windscreen wipers. A close-up discloses that it is not rain on the windscreen which is causing the view to seem so distorted, but the tears in her eyes. This trick looks even sillier than it sounds.

Litvak fares a little better when he

or 800ft. with lid open, on either spools or cores, and the total weight is under 50lb. The recorder costs £332 without the Gaumont-Kalee sound head and amplifier, which are £400 extra.

In preparation are special studio recording/dubbing amplifiers, a four-channel mixer unit, remote control equipment, an electrical interlock motor system (for dubbing, etc.) and a portable power pack enabling the recorder to be used off a 12V. car battery on location.

Further details from Custom Electronics Ltd., Bardolph Road (off Trinity Road) Richmond, Surrey.

tries to show the boy's eager, time-killing anticipation while he wastes a day waiting for the woman to leave work. He drives around Paris to a jangling piano tune, stopping only to buy balloons which he tows merrily from the car. Street clocks are mixed in over the shots of him nipping among the traffic. There's a kind of happiness here, but by now the boy seems insufferable, and the impudence of the script in demanding our sympathy for him even more so.

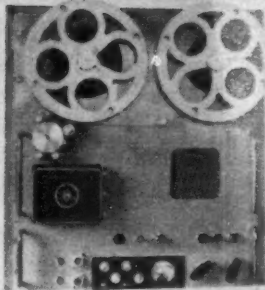
The only scenes which begin to have the kind of sensitivity shown in Singer's film are those which use a similar close concentration on the heroine. At one point we watch Bergman lying on a bed while the boy clowns and frolics off-screen against jazz music. Later we watch her reaction as her lover—again off-screen—accidentally gives away the fact that his recent absence has hardly been the business trip he told her.

With an actress capable of sustaining such scrutiny, Litvak would have been best advised to use this kind of technique throughout; but he finds the attractions of his characters' material possessions more important than their psychological qualities. Inevitably the result is shallow and irritating, and we are left to seize upon some inadvertent comedy touches which are scarcely germane to the theme.

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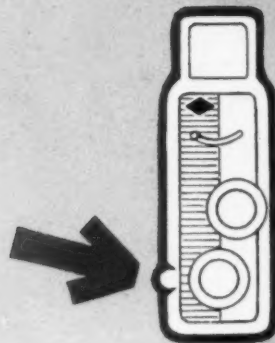
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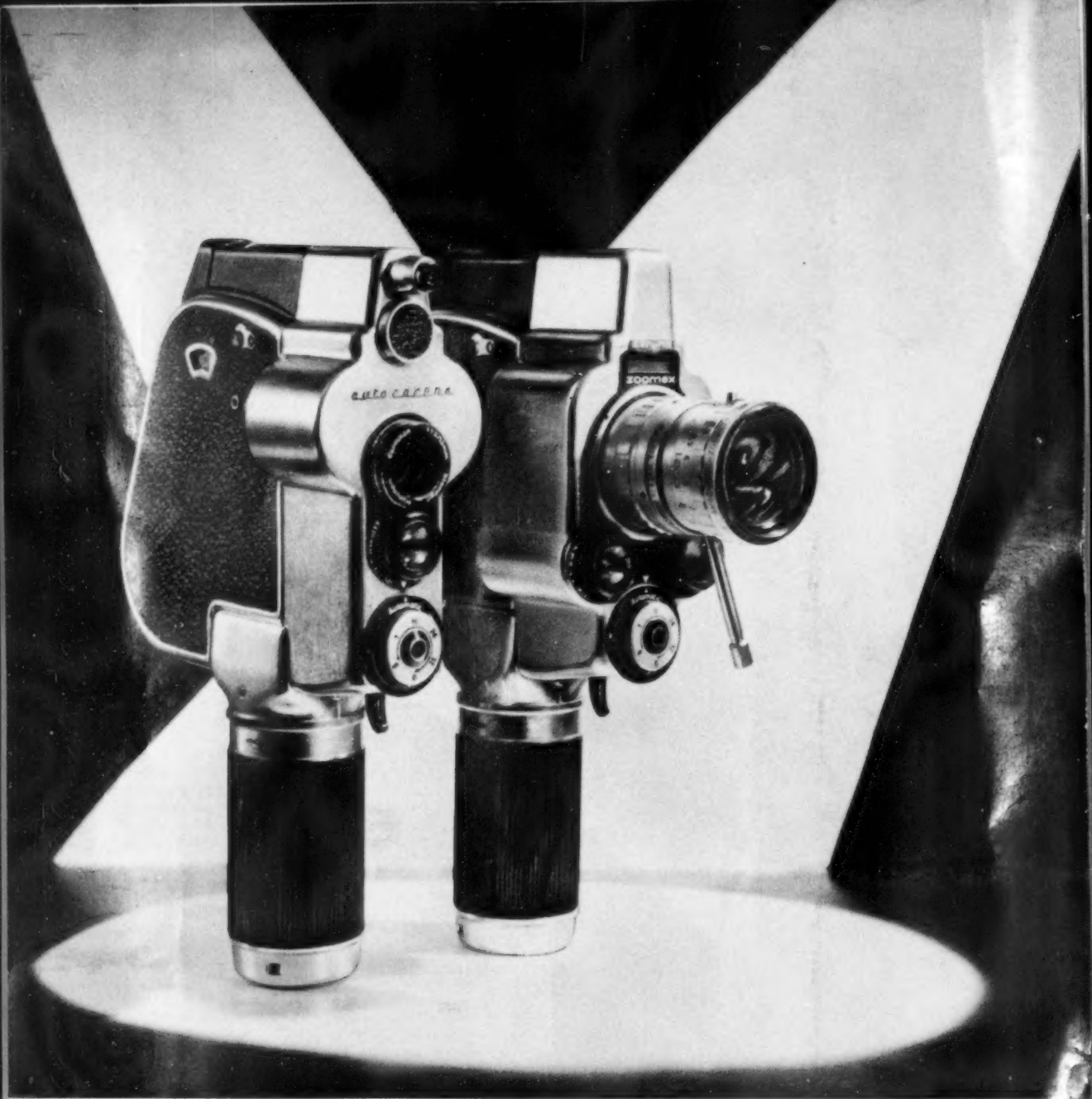
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